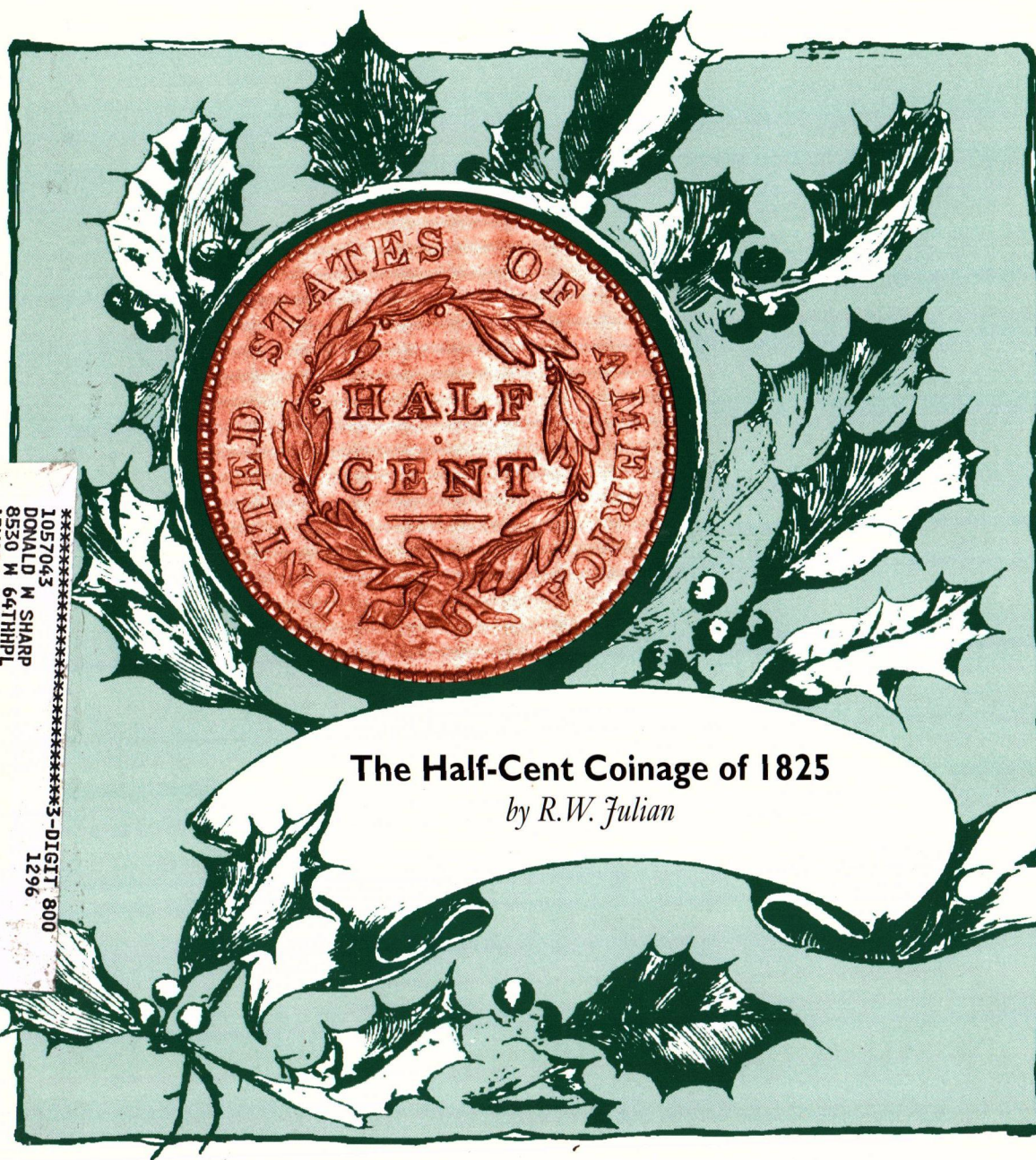


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The Half-Cent Coinage of 1825

by R.W. Julian

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FEATURES

U.S. COINAGE

The Half-Cent Coinage of 1825

- 1438 Shipping snafus and planchet problems complicated the production of half cents, making Mint Director Samuel Moore's job a bit more than he bargained for.
R.W. JULIAN

COIN WEIGHTS

An Introduction to Coin Weights

- 1442 Conceived in ancient times, the coin weight—a sorely neglected facet of numismatics—owes its development to merchants, traders, emperors and thieves.
A. GEORGE MALLIS

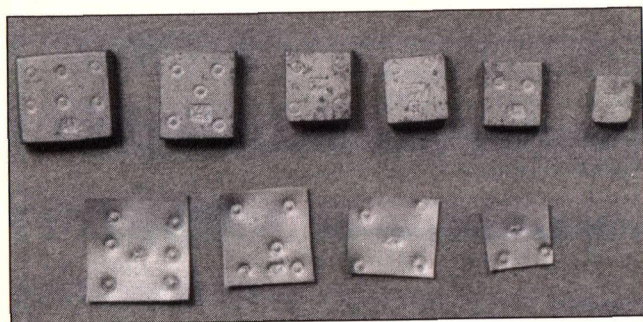
COLLECTORS & COLLECTING

New Research Illuminates Robert Gilmor Jr.

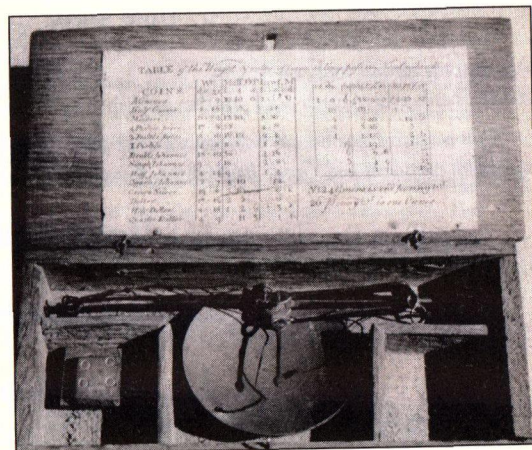
- 1448 In the final part of a two-part series, the authors present recently discovered documentation of the impact of our nation's first systematic numismatist.
JOEL OROSZ & LANCE HUMPHRIES

SPECIAL SUPPLEMENT

1530 Annual Index



This Colonial American scale (right), made in Great Britain, contained an informative table and an assortment of grain weights and pennyweights for various coins then current in New England (p. 1442).





COVER

Mint archives provide much insight into the 1825 copper half cent and its production (p. 1438).

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Expo Half Dollars

by Akio Lis



U.S. Columbian Exposition half dollars include many interesting errors and varieties. Probably the best known variety is the 1892 "repunched date" (p. 1485).

SPECIALS



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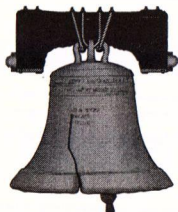
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1884	\$310	1889	\$295
1885	\$295	1896	\$295
1886	\$295	1898	\$330
1887	\$295	1900	\$295

San Francisco

1878-S	\$370
1879-S	\$320
1880-S	\$310
1881-S	\$310
1882-S	\$345

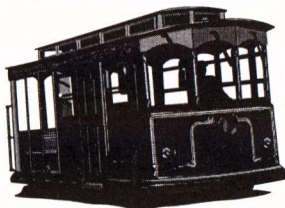
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1884-O	\$295	1900-O	\$295
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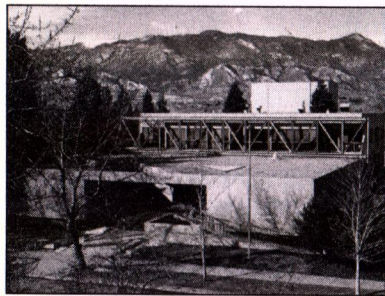
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Season's Greetings to All

D ECEMBER IS A great month for relaxing, reflecting on all that is good in life and contacting old friends—a period when many of us find extra time to work on our coin collections. It is traditional for me to treat myself to a new coin that has been on my want list all year, or to study other acquisitions that have not been fully savored during busier times.

This year I will be looking for one of the few remaining key Lincoln cent dates still missing from my set. (This is, of course, a hint to my wife.) Yes, I still have holes to fill in that set; I think I have always had an “open” set of Lincoln cents. The coins are not all uncirculated, and I still get a thrill from each new addition. If that revelation surprises anyone, let me say that I am one of those basic collectors who never tires of filling sets.

As is the case for many collectors, Lincoln cents were my first challenge. I started saving them as a grocery store clerk when I was in high school. Back then it was possible to find just about every date and mintmark except the 1909-S pieces, as all San Francisco coins were scarce in New England. They just didn't travel that far in normal circulation. Eventually, I had to spend the princely sum of \$15 to buy the 1909-S and 1909-S VDB coins to finish my set.

Since then I have completed many sets in various levels of condition, but there always is an unfinished album waiting for just the right piece at the right price. Over the years, I have sold some of those sets for various reasons. The first helped pay for my wedding. Others went toward a down payment on my first house. I remember a particularly nice set that paid for orthodontic treatment for one of

FROM YOUR
PRESIDENT
.....
BY KENNETH BRESSETT

our children. As I sold each set, I retained all the fond memories it held.

That is why I probably will always continue to work on completing my Lincoln cents. There is no urgency in filling the last three holes. I have reached the point where the chal-

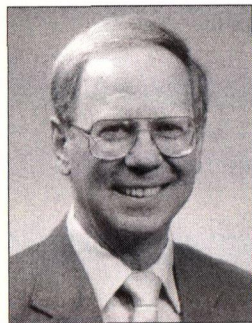
lenge now is in finding just the right piece to satisfy my goals of quality and price. I know that there is always next year, as well as other opportunities, if something doesn't appear in my Christmas stocking.

Lincoln cents are not my only area of numismatic interest, but they are the only United States coins I collect by date. For a number of reasons, I have limited my hobby to basic types of coins from around the world, and studies of various areas of numismatic research. As a firm believer in the old adage “buy the book before the coin,” I get just as much enjoyment out of learning about coins as others do in owning them.

It is quite likely that this season's special treat will be a new book, or just pulling an old one off the shelf and reading about something that I have been meaning to study all year, but never got around to. One of the great joys of spending an evening lost in a numismatic book is the thrill of learning a new piece of information about one of the coins in your collection, or perhaps learning that you have a rare item never before recorded.

Whatever choices you make in your hobby, this is perhaps the best time of the year to enjoy it. Take a look at your cent collection and see if you have overlooked some of the newer dates. You may be startled to learn that some late dates now carry a hefty premium. The 1984-D, 1986 and 1988-D are not as common as you might think. Have you checked lately to see if any of your coins are toning or being damaged by hazardous PVC-containing holders? Are you sure that everything is safe and secure? This is a good time to check on such things.

Join me in getting back to collecting this month. Treat yourself to a new coin or a good numismatic book, and perhaps you will discover a new field of collecting interest or rekindle an old flame.



Kenneth Bressett (LM369) knows he is in the minority by not collecting United States coins. “I gave that up,” he says, “when I began editing A GUIDE BOOK OF UNITED STATES COINS. I felt it might appear to be a conflict of interest for me to be buying the same coins I was pricing in the book. I have limited my collections to Lincoln cents and a basic U.S. type set, but have never regretted expanding my interest in worldwide numismatics.”

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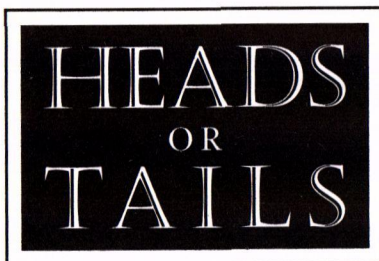
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The Love and Hate of Coin Collecting

Don't you just love coin collecting when you have time to organize your collection and really study your coins?
.....



Don't you just hate coin collecting when you see the market drop just after you made a major numismatic purchase?
.....

DON'T YOU JUST love coin collecting when you:

- find that special piece you've been searching for, and you can't believe your luck because the price is better than you could have imagined?
- discover the auction bid you placed by mail was not only successful, but you also got the coin for less than you thought it would sell for?
- study up on die varieties and find your collection contains some that you previously had no idea existed?
- listen to an educational speaker who not only thoroughly knows his subject, but also is entertaining?
- straighten up your office at home and find a coin you thought was lost forever?
- hear from one of your relatives, who asks if you'd like to have your uncle's collection of Walking Liberty half dollars?
- go to a coin show and visit with your favorite dealer, who has brought great coins just for you?
- locate two pleasant and informative dealers next to one another at a coin show?
- are welcomed heartily at a meeting of your local coin club (even though you haven't attended in months) and win the monthly door prize?
- learn that your decision to sell part of your collection comes at a high point in the market?
- look through your pocket change and find a Mercury dime staring back at you?
- hear or see a news story about a rare coin and have your friends ask you for details?
- can trade stories with another numismatist?
- become intrigued by an entirely new facet of numismatics?
- your exhibit wins first place honors at a coin show?
- have time to organize your collection and really study your coins?

DON'T YOU JUST hate coin collecting when you:

- finally save up for that special piece to complete your collection, only to discover it was just sold to some newcomer with deep pockets?
- look through a mail-bid catalog that's filled with just the right coins for your collection and find it's too late to bid?
- make a point to learn more about counterfeit detection, and then discover that the key piece in your collection is a counterfeit made in Lebanon?
- find yourself stuck in the middle of a room with a numismatic speaker who not only is boring, but also clueless about his topic?
- set aside a coin when you're straightening up your collection and then misplace it?
- inherit your uncle's coin collection, only to find that your cousin has polished every piece?
- see a dealer's medals and tokens stored willy-nilly in a frayed cardboard box or paper bag?
- can't get the attention of a dealer to ask him to open his filmy display case so you can see what's inside?
- miss a meeting of your local coin club and later hear you've been appointed to a committee?
- see the market drop just after you made a major numismatic purchase?
- find your sacred penny board in your kids' room with half the pieces missing, including your 1914-D?
- read a story about coins and realize that the reporter got all the facts wrong?
- discover that your newest collecting passion is beyond your means?
- realize that your family and friends have no interest in your hobby?
- haven't sufficient time or a quiet place to enjoy your coins and books?

The above commentary was compiled from collector interviews and does not necessarily represent the views of the ANA or the editorial staff.



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The cost to have your coins Photo Sealed is \$15 plus return postage and insurance. Please send a SASE to EEPS to receive submission invoices or call our FAX or Request (see the logo with appropriate code, below). If you would like to receive Eagle Eye's free pricelist, please call us today. If you have nice Flying Eagle and Indian Cents which you would like to sell (XF to MS-67 or Pr-67), please call us.

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LETTERS

Saved from a Bad Coin Deal

Thank you so much for Chris Piliod's article "What Error Coins Can Teach Us about Die Settings" in April's *Numismatist* (p. 401). I was thunderstruck when I read the final section, "Why Knowledge of Die Settings Is Important"! I thought I was reading about a coin I proudly possessed.

Fortunately, I was able to contact the dealer who sold it to me, and arrangements were made for him to take the [spurious] coin back. Unfortunately, the person who sold the dealer the coin at a show was a stranger, so he had no recourse.

Thanks again! If it hadn't been for your article, no one would have been the wiser. Keep up the good work!

Richard Bereis, ANA 163875

Don't Use It If You Don't Like It

Regarding Alfred Stewart's September-issue comment in "More Chat about the Cent" ("Heads of Tails," p. 1044), I totally agree with his last sentence. Since this country is still a democracy and the vast majority of the population wishes to keep the cent, "then the issue is dead; may it rest in peace." It is a free country. He doesn't have to use the coin if it offends him.

Granvyl G. Hulse Jr.

Vet Reports Wartime Currency Exchange in China

I read with great interest Nancy E. Martindale's excellent article "MPCs Come to the Rescue" in *The Numismatist's* September issue (p. 1072).

Perhaps this can be considered an addendum to the exhaustive data she furnished.

I was stationed in Shanghai, China, with the 415th Counter Intelligence Corps until mid September 1946. China was the only foreign outpost (so I was told) in which American troops were paid in United States currency. Payment was made once a month in cash by the paymaster. We would then proceed to obtain Chinese currency from the local money-changers.

One person in my group took a \$20 bill that he had received as payment to a money-changer, who immediately refused it, thinking it was bogus. Interestingly, in taking it back to the pay office, they refused to redeem it for him there, too!

Apropos of money-changing, before inflation went completely wild, one U.S. dollar (or gold as it was called) equaled 2,000 CNC (Chinese National Currency), and one CNC equaled 400,000 CRB (Chinese Reserve Bank).

Judd W. Thomas, ANA 169307

Mystery Coin Tells No Tale

Charles E. Weber's letter in *The Numismatist* in May ("Numismatist Encounters Sophisticated Counterfeit," p. 520) describing an apparently counterfeited 1823 Bust half dollar accurately portrays a similar piece in my collection that has puzzled me for 20 years. Although my piece grades on the high side of Good, it is almost identical to Weber's piece in terms of weight and specific gravity, as well as color. My guess is these "halves" were struck with stolen dies, but Weber's idea is a good explanation, too.

I am not a collector of Bust half dollars and possess only a few specimens, but since I love to own coins

VOLUNTEER PROFILE

Floyd C. "Jack" Ates ANA Museum Volunteer



JACK ATEs collected United States coins prior to serving in the U.S. Army Air

Corps in World War II. He recalls that while in France during the war, he traded four packs of Lucky Strike cigarettes for two cigar boxes filled with copper coins. These pieces, mostly European, became the basis for his collection of world coins, which now totals more than 9,000 specimens. Ates joined the ANA in 1948 to learn more about the coins he had acquired in Europe. He stills collects U.S. coins, by type and series.

Ates is a longtime volunteer at the ANA Money Museum in Colorado Springs. Over the years, he has made many friends while taking courses at the Summer Conference.

He recommends that new collectors specialize in one country or denomination, then work on it until it is completed. He also advises collectors to acquire the finest specimens they can afford.

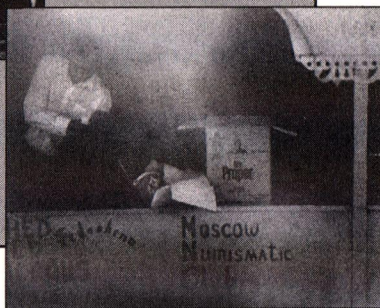
Do you have comments or questions concerning ANA programs and volunteers? Send them in care of THE NUMISMATIST, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279; fax 719/634-4085.

that "have stories to tell," I enjoy looking at my mystery half dollar and wishing it could somehow talk and tell me its story.

Jonathan T. Melick



In this Moscow shopping bazaar, a reader stumbled across a Russian coin club booth with the name, interestingly, written in English.



Numismatic Clubs Have Counterpart in Moscow

On a recent trip to Moscow, I was browsing in the shopping bazaar near the Izmolova Hotel and noticed a little booth labeled "Moscow Numismatic Club." I thought my friends at the ANA would be interested in observing their Russian counterparts. In addition, I thought it was notable that the sign was written in English.

Marcia Peterson

Siblings Encourage Young Collector

At the beginning of this year, I wasn't very interested in coins, but my brother liked to collect coins and had talked to me about the hobby. I thought at the time it was a little boring. He hoped anyway that I would become a member of the ANA. It would have been nice to become a member for his sake, but I wasn't really interested in joining.

For my 11th birthday, my brothers Anders and Erik, and sister Jena, bought me a Whitman coin folder. In order to find the right dates and mintmarks, I looked through approximately 7,500 cents. In those coins I examined, I found 28 Wheat cents,

with the oldest one being from 1926. I found I enjoyed looking through and at the coins.

I became interested in the ANA when my brother Anders showed me the ANA Young Numismatist Auction catalog. I thought it would be fun to bid on something and add to my coin collection. I decided I wanted to join and enjoy the following ANA member benefits: *The Numismatist*; a chance to bid in the YN Auction (for YNs only); the option to borrow books from the ANA's library; and more! Become an ANA member and enjoy the privileges of being one, like I am!

Stephen D. Riutta, J 173179

Corrections

In October's *Numismatist*, the reverse of the Shanghai liang described in Robert W. Hoge's "Curator's Corner" (p. 1266) was pictured upside down. Also in the October issue, the gentleman identified as Kevin Lipton in the photograph in the top left corner of page 1169 actually is Anthony Terranova.

The Editor

Write for the ANA!

THE MISSION OF *The Numismatist*, the official publication of the American Numismatic Association, is to educate and provide a forum for the interchange of ideas. It serves as a refreshing review for the experienced collector and as an introduction to essential concepts for the less experienced. The staff and contributing editors of *The Numismatist* welcome the opportunity to review well-written, well-conceived articles displaying original, documented research.

Manuscripts, particularly in the field of U.S. coinage, currently are being solicited. Submitted material should be relevant to the study of numismatics, present new information, and/or constitute a contribution to numismatic education. The American Numismatic Association purchases first North American serial rights. *Manuscripts are accepted with the understanding that they have not been submitted to or published by other publications.* Manuscripts should be typed and double-spaced on 8 1/2 x 11-inch, white bond paper. Computer printouts should be letter quality. Submissions on computer disk (5- or 3 1/2-inch) are preferred, provided they are formatted in ASCII (with no carriage returns) and accompanied by a hard copy. The author's name and full street address must appear on the first page, along with day and evening telephone numbers, and, if available, fax number. Suggested article length is 4 to 12 double-spaced, typewritten pages.

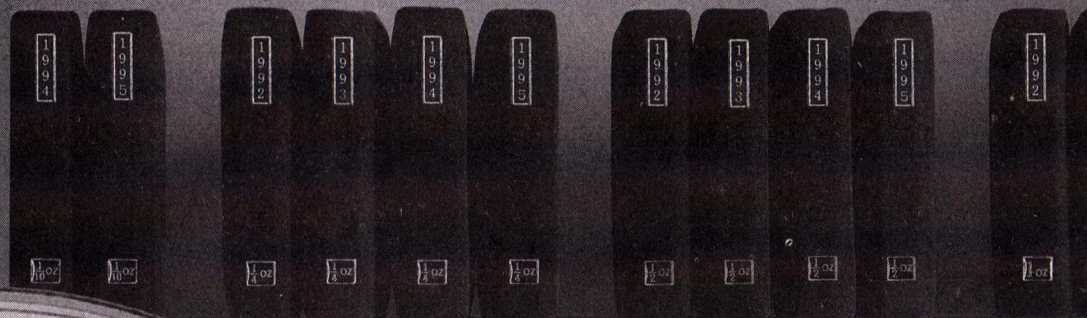
Authors of articles published in *The Numismatist* receive \$2.75 per column inch, with bonuses available to those who provide usable photographs or illustrations and/or furnish material for photographic reproduction. Incidental expenses incurred by the author in preparation of an article may be reimbursed, subject to prior approval.

Manuscripts, including illustrations, should be sent to the Editor, *The Numismatist*, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. The author should retain a copy of the manuscript for reference. *The Publications Department reserves the right to edit all material.*



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NEW ISSUES

HONG KONG:

Royal Canadian Mint to Strike Commemorative

The Hong Kong Monetary Authority has awarded the Royal Canadian Mint (RCM) a contract to produce a \$1,000 gold coin commemorating the establishment of the Hong Kong Special Administrative Region of China in 1997. It will be the first coin issued by the region, as well as the first produced for Hong Kong



The first coin issued by the Hong Kong Special Administrative Region of China will be a 1997 \$1,000 gold commemorative.

by a mint other than the British Royal Mint.

The legal-tender \$1,000 coin will be produced in limited quantity in 22kt gold and issued on July 1, 1997; each piece will be serially numbered. The obverse will feature the standard Bauhinia design; the reverse will bear a special commemorative design of the Hong Kong skyline developed by the Royal Canadian Mint's engraving department. For further information, contact the Royal Canadian Mint, P.O. Box 457, Station A,

Ottawa, Ontario K1A 8V5, Canada, telephone 800/268-6468.

UNITED STATES:

Timber Wolf Calls on 1997 Medalcraft Calendar Medallion

The 1997 calendar medallion from the Medalcraft Mint of Green Bay, Wisconsin, carries a high-relief portrait of a timber wolf in a natural, nocturnal setting. The reverse features a wheel-like arrangement, with the months of the 1997 calendar placed between the "spokes." The 3-inch piece is struck in solid bronze.

Medalcraft's 1997 calendar medal is available with a walnut display stand for \$39, or in a leatherette case for \$47, plus shipping. Other options include plates for engraving; stone setting; and imprinting. Discounts are available on orders of 10 or more medals. For further details or to place an order, contact the Medalcraft Mint, P.O. Box 10267, Green Bay, WI 54307-0267, telephone toll free 800/558-6348, or fax 800/428-6468.

AUSTRIA:

The Crowning Touch of the Millennium Series

The 14th and final coin of the Austrian Mint's award-winning Millen-



Actual Size: 76mm

The 1997 calendar medal from the Medalcraft Mint is titled "Keeper of the Watch."

nium Series is a 1,000-schilling gold piece. Appropriately, the coin's design commemorates the reason for the nation's millennium celebration: the earliest known written record of the German name for Austria ("Ostarrichi"), in an imperial deed of gift 1,000 years ago. On November 1, 996, Emperor Otto III signed the deed granting the bishop of Freising, Bavaria, land in and around the town of Neuhausen in the territory of the Babenberg margraves.



Not Actual Size

The Austrian Mint brings its contribution to the nation's millennium celebration to a close with the final piece in its Millennium Series, a 1,000 schilling.



PEACE THROUGH COINAGE

A numismatic initiative for the Year 2000

Continued from last month for your collecting pleasure is a list of some modern coins with designs, symbols or inscriptions signifying peace, as compiled by Raymond Lloyd of London, England.

Egypt	1 pound	1980	Egypt-Israel peace treaty
El Salvador	150 colones	1992	United for Peace
Falkland Islands	50 pence	1995	V-E Day; dove of peace
Finland	2,000 markka	1995	Peace in Europe
	100 markka	1995	Dove of peace
France	100 francs	1995	PAX/8 May 1945 (V-E Day 50th anniversary)
	500 francs	1995	PAX/8 May 1945 (V-E Day 50th anniversary)
Gambia	20 dalasis	1995	Dove over Africa
Germany	5 marks	1975	Albert Schweitzer (Nobel Peace Prize)
	10 marks	1995	50 years of peace
Germany (DDR)	10 marks	1975	Albert Schweitzer (Nobel Peace Prize)
	5 marks	1989	Carl von Ossietzky (Nobel Peace Prize)

• continued next month

—Kenneth Bressett

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Six Pence	110	125	160
Shilling	175	225	275
Half Crown	375	650	875
Crown	900	1500	POR
Maundy Set	400	500	800

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Actual Size: 76mm

Medallic Art Company's 1997 calendar medal is the creation of Don Everhart II, a past recipient of the ANA's Numismatic Art Award for Excellence in Medallic Sculpture.



UNITED STATES: Calendar Medal Reflects Simplicity of "Farm Life"

Medallic Art Company's 1997 calendar medal by sculptor Don Everhart II harks back to traditional farm life. A barnyard scene fills the obverse; the calendar reverse is framed by a plowed field and fruits of the harvest.

The 3-inch medal is available in a deluxe box and walnut display stand in antique bronze for \$34.95 or sterling silver (approximately 11 ounces) for \$169. Please add \$2.95 per medal for shipping and handling; South Dakota residents should add 6-percent sales tax. Order from Medallic Art Company Ltd., P.O. Box 446, Sioux Falls, SD 57101-0446, telephone toll free 800/843-9854, or fax 605/332-3175.

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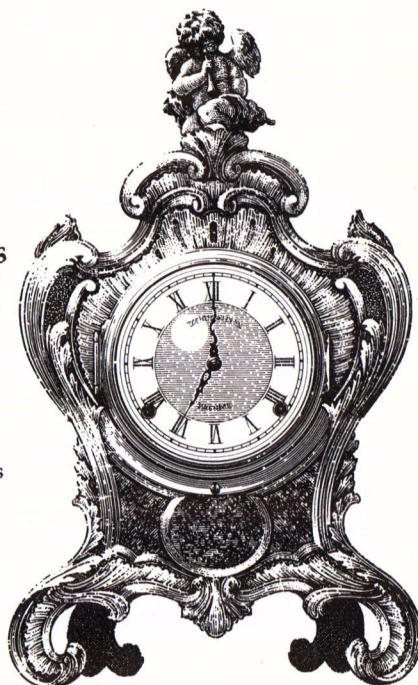
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Museum Curator's Position Endowed by Keith Memorial Fund

The position of curator for the ANA Money Museum has been endowed by the Kenneth Keith Memorial Fund. The ANA Board of Governors agreed to endow the museum curator's chair in recognition of Keith, whose bequest to the Association of stock in his late uncle's food and beverage firm—the privately held Ben E. Keith Company of Ft. Worth, Texas—will be sold back to the company over the next several years.

Funds from the sale of the stock, currently valued at \$2.5 million, will be invested with U.S. Trust Investment Company of New York, and a portion of the interest and dividends from the investments will be used to finance the curator's position. ANA President Kenneth Bressett says, "This memorial to Kenneth Keith was selected because of his beneficence to the ANA and for his interest in the ANA Money Museum. We also will erect a bronze plaque to recognize his generosity."

Kenneth Keith's bequest to the ANA eventually will total about 7,000 shares of stock in the Ben E. Keith Company. In bequeathing non-voting stock to the ANA, Keith stipulated that additional shares, now providing lifelong income to certain relatives, will later be delivered to the Association. Last June the ANA Board approved the sale of 732

shares (30 percent) of the stock it already held in the company, and in August the Board decided to sell the remaining 1,709 shares back to the company.

ANA Museum Curator Robert W. Hoge says, "I am pleased and extremely honored by this decision to endow the chair I presently hold. Mr. Keith was a collector of Mexican silver coins, which he donated to the Museum in 1971 before he died. A portion of his collection is on display in the museum's recently renovated galleries.

"It is especially gratifying to me," Hoge adds, "because of my personal interest in Hispanic numismatics, and that of my predecessor, Richard Long, who was instrumental in working with Mr. Keith. This endowment will, I'm certain, maintain Mr. Keith's legacy of enrichment for all numismatists."

The Ben E. Keith Company was created by Ben Ellington Keith, who began delivering coal in 1896 at the age of 14 and was the first salesman for the Harkrider-Morrison Company. He became president of the company in 1918, changed its name to the Ben E. Keith Company in 1931, and built the firm into the largest distributor of fresh and frozen fruits and vegetables in the Southwest. His nephew, Kenneth Keith, inherited the stock from his father, but neither man worked for the firm nor served on its board of directors.

New Telephone System Planned for Headquarters

The ANA Board of Governors has approved funding for the installation of a new telephone and voice-messaging system at Association headquarters in Colorado Springs, Col-

CLEVELAND Convention Update

ANA Convention Director Ruthann Brettell reports, "The local committee for the Association's National Money Show on March 19-22, 1997, is very excited about about this event. Committee members, under the guidance of General Chairman Bill Krizan, are working to develop a commemorative postmark especially for the show." The postmark will be available at the U.S. Postal Service booth on the bourse floor.

Exhibit Chairman Lewis Elton encourages those wishing to mount non-competitive displays at the show to request an exhibit application from the ANA Convention Office. All exhibits are eligible for the People's Choice Award, the recipient of which receives a \$100 prize.

A variety of accommodations are available to those attending the ANA National Money Show in Cleveland. Single or double rooms at the luxurious Renaissance Cleveland Hotel, a landmark structure located on historic Public Square, are priced at \$115. Rates at the Sheraton Cleveland City Centre on St. Clair Avenue are \$99, while the Holiday Inn Lakeside City Center on Lakeside Avenue charges \$85 for a single or double.

For information about how to make reservations, call 719/632-2646, or access the ANA's toll-free Fax-on-Request Service, 800/910-7224 (#201503). •

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OUTSTANDING ADULT ADVISOR • OUTSTANDING YOUNG NUMISMATIST

The ANA is seeking nominations for annual awards to be presented at the 106th Anniversary Convention in New York City, July 30 through August 3, 1997. All nominations **must** include date of submission, and name, birthdate (if possible) and background of nominee (such as awards, support of the hobby, etc.). Send nominations to ANA Awards Committee, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. Deadline is December 15, 1996.



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orado. This new communications system will facilitate access to membership services and information, and will feature a variety of user-friendly options and instructions. The ANA's telephone numbers will remain the same, although individual extensions may change.

Call for Nominations of 1997-99 Officers

The American Numismatic Association is seeking nominations for its 1997-99 Board of Governors. The offices that will be vacated because of expiring terms of incumbents are the presidency, vice presidency and all seven governors' seats. Individuals elected to these offices will be installed at the ANA's 106th Anniversary Convention in New York



TeamANA: Working Together for a Better Association

This member-friendly feature of *The Numismatist* provides readers an opportunity to voice their concerns and offer suggestions about ANA programs and activities. Direct your ideas and/or opinions to "Team-ANA," *The Numismatist*, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279; fax 719/634-4085; Internet anaedi@money.org.

City in 1997.

Members with voting privileges are invited to submit nominations in writing to the executive director; nominations must be postmarked or hand-delivered no earlier than December 1, 1996, and no later than March 31, 1997. Nominees must be members who are entitled to hold office under ANA bylaws.

Nomination forms and guidelines are available from ANA Executive Offices, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085; the Association's Fax-on-Request Service, 800/910-7224 (#201551); or the ANA's World Wide Web site (<http://www.money.org>).

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Shipwreck Treasures Surface for Auction

More than 28,000 coins—including 10,000 British gold sovereigns—that were on board the RMS *Douro* when it sank on April 1, 1882, were scheduled to be auctioned in November. Brought to light only last year, the treasure of coins from the Royal Mail steamer was to be auctioned by Spink, a division of Christie's.

Loaded with coffee, diamonds and gold, the *Douro* was an elegant and comfortable ship that was nearing the end of its 10,000-mile return voyage from Brazilian trading ports when it was rammed by a Spanish passenger liner on a clear, moonlit night. Bound for Havana, the *Yrurac Bat* struck the *Douro* in international waters in the Bay of Biscay. The disabled *Douro* sank within 30 minutes, but not before 49 passengers and 60 crew members had escaped. Seventeen others, including the captain and four senior officers, went down with the ship in 1,500 feet of water.

Most of the sovereigns date from the reign of Queen Victoria and were minted in London, Melbourne and Sydney, the last of which were stuck from 1858-70, when Australian gold mines were in full production and output exceeded demand. The coins feature the celebrated portrait of the young queen by William Wyon on the obverse, and either the royal coat-of-arms or the "St. George and the Dragon" motif (created by Benedetto Pistrucci) on the reverse.

The search for the *Douro* and its golden treasure began in 1949, when Nigel Pickford found a note in a diary



Among the 28,000 coins recovered from the RMS *Douro* were 10,000 British gold sovereigns.

CHRISTIE'S

belonging to his father, Thomas: "*Douro*, 1882, £53,000, Bay of Biscay." Thomas Pickford started researching the *Douro* in 1945, but did not pursue its salvage because of the vessel's depth below the water's surface. About 30 years after finding the note, the younger Pickford returned to the project, bringing the treasure up in 1995 with the help of Swedish marine-salvage expert Sverker Hallstrom.

Mark Rasmussen of Spink reports that the most significant item found is a 1600-reis from 1780s colonial Brazil. The coins and other artifacts from the shipwreck were expected to fetch £1.5 million.

In other marine salvage news, Treasure Ventures, Inc. (TVI), of New Brighton, Minnesota, has begun recovery efforts of six shipwreck sites in the southern Bahamas, including the 1830-era English vessel HMS *Thunder*. After several years of research and using high-tech equipment, including an air magnetome-

ter, TVI has located more than 20 potential shipwreck targets, including the legendary *Nuestra Señora de la Concepción*, a 17th-century Spanish galleon laden with treasure.

Byron Reed Collection Tops \$6.1 Million in Sale

A small portion of the collection of coins and manuscripts from 19th-century Nebraska pioneer and landowner Byron Reed sold in October for more than \$6.1 million, including buyers' fees. The results of the auction in New York by Spink America far exceeded pre-sale estimates of \$3.5 million.

A portion of the auction proceeds benefits the Western Heritage Museum in Omaha, where Reed served as the first city clerk, as well as county clerk, surveyor and newspaperman. After his death in 1891, the City of Omaha built a library on land donated by Reed to house his collection that included 4,000 ancient and foreign coins. Before the auction, Omaha's mayor, Hal Daub, indicated the sale of a "very small portion" of Reed's collection would enable the city to restore the museum.

The auction was held despite protracted opposition by collectors and the Byron Reed Historical Society, which claims the city's benefactor wanted the material to remain there. Legal action failed to stop the auction, and the historical society is now asking successful bidders to consider donating their newly acquired material to the society. Members of the group feel their mission is to educate the public about Reed and his collection "before both are forgotten."

For more information, write to the Byron Reed Historical Society, Inc., P.O. Box 241694, Omaha, NE 68124-1694.

U.S. Mint Produces Record Number of Coins

The United States Mint struck a record number of coins in the fiscal year ending September 30, 1996. The Mint's production of 20.2 billion cents, nickels, dimes, quarters and half dollars exceeded the record 19.4 billion coins struck in 1982. That was the year the U.S. Mint tried to replenish the limited supply of cents.

In the last 14 years, the Mint has more than doubled its production of quarters as demand rose from less than a billion to nearly 2 billion. During the same period, mintage of dimes almost tripled to 2.8 billion pieces, and nickels are up from 666 million to 1.74 billion. However, the striking of Lincoln cents

this year totaled only 13.66 billion pieces, down from the 16.7 billion produced in 1982.

Before the Mint could celebrate its new production record, two sets of its most recently struck coins, commemorating the 150th anniversary of the founding of the Smithsonian Institution, flew into space aboard the space shuttle *Atlantis*. The two-coin sets containing gold and silver pieces orbited the earth from September 16 to 26 in a cooperative effort by the Mint and the Smithsonian Institution.

Finally, for the second consecutive year, the Mint was ranked among the top companies in the nation and cited as a leader among government agencies in customer satisfaction by the National Quality Research Center at the University of

Michigan School of Business. On a customer-satisfaction scale of 0 to 100, the Mint again scored an 85.

Two German Scholars Win Publication Award

The International Association of Professional Numismatists (IAPN) recently presented its annual literary prize to Ulrich Klein and Albert Raff for their book on the numismatics of Baden-Württemberg, *Die Württemberg Medaillen von 1469-1797*. The two men are among the best-known scholars on the subject.

Published by Münzen und Medaillenhandlung in Stuttgart, the book marks the first time since the IAPN established the award in 1982 that a German book was so honored and only the second time that a book on medals received the award. •

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The Half-Cent Coinage of 1825

Shipping snafus and planchet problems complicated the production of half cents, making Mint Director Samuel Moore's job a bit more than he bargained for.

by R.W. Julian
ANA 29732

THE HALF CENT came into being on April 1792, when, upon Alexander Hamilton's recommendation, Congress authorized a federal mint and issuance of 10 coin denominations. Struck only by the Philadelphia Mint, the half cent had the lowest face value of any United States coin.

Early U.S. Mint records yield a great deal of information about half-cent manufacture. For example, their mintage was high after 1803, and by 1811 the marketplace was saturated. For this reason, there was virtually no demand for half cents during the second decade of the 19th century, as those already in use were sufficient for the needs of the general public.

The story of the 1825 half cents is particularly intriguing and begins with the death of U.S. Mint Director Robert Patterson in July 1824. Samuel Moore, Patterson's son-in-law and a mining engineer by profession, found himself appointed to the post. Shortly after arriving at the Mint, Moore wrote the following letter:

Mint of the United States
Philad^a 16th August 1824

Matthew Robinson Boulton, Esq.
Soho, near Birmingham
England

Sir:

The coinage of half cents, which has for some years been suspended here, it is now found expedient to resume; and, as copper in planchets suitable for the purpose has on several occasions been furnished by

Actual Size: 23.50mm



Mint archives provide much information about the copper half cent of 1825 and its production.

ANA MUSEUM

BOULTON CONSIDERED THE request and, in his reply of September 22, 1824, indicated he would be pleased to execute the half-cent planchets, the first since 1807.

.....

your house, to the order of my excellent friend & predecessor, lately deceased, it is my wish to rely on you in this instance.

The planchets for half cents, you will recollect, should weigh three & a half pennyweights [84 grains]. Do me the favour to inform me whether an exact pattern of them is in your possession and how soon, after the receipt of an order for the purpose, you could supply the mint with ten tons of such planchets. You will please to name the price, and mode of payment, which would be satisfactory to you. To pay the amount here, on receipt of the copper, would best comport with the ordinary practice in disbursements connected with the mint. An early communication from you will confer a favor.

Yours respectfully
Sam^l Moore, Director

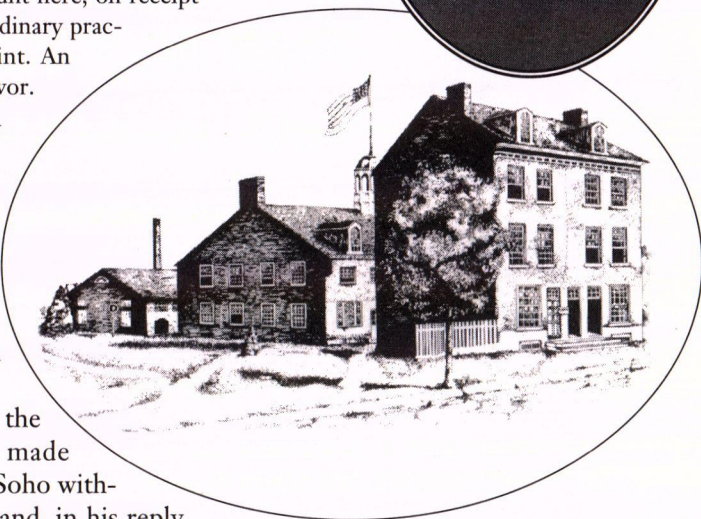
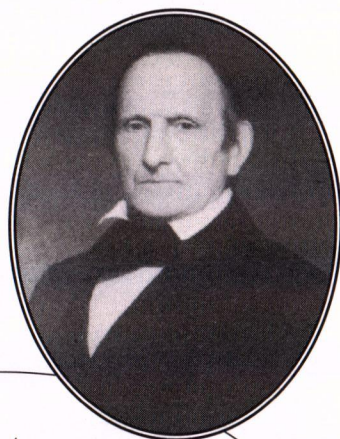
(Matthew R. Boulton and his father had been furnishing planchets to the Philadelphia Mint for more than 25 years; without the Boulton firm, the quantity and quality of U.S. copper coinage would have been much lower.)

Moore's letter was mailed to Boulton via the ship *Alexander* on August 20. The vessel made good time crossing the Atlantic, arriving at Soho within 30 days. Boulton considered the request and, in his reply of September 22, 1824, indicated he would be pleased to execute the half-cent planchets, the first since 1807. He prepared for Moore an estimate of the costs and the time required to fill the order. However, the English mintmaster did not agree with the payment mode suggested by Moore. Instead he insisted that it be done as in the past, by means of a bill of exchange drawn on a London bank by some responsible firm in America.

Although Boulton's letter arrived at the Philadelphia Mint around mid November, Moore did not answer it for some weeks while the Mint contemplated the price and the likely demand for half cents. On December 6, Moore replied:

I avail myself of the Packet now about to sail for Liverpool [the port for Birmingham], to reply to your favour of the 22^d September, received some days since.

You are requested to supply the mint, as soon as you can make it convenient, with Ten Tons of half cent Copper planchets, conforming as



Samuel Moore (pictured) was named director of the United States Mint after the death of his father-in-law, Robert Patterson, who served as director from 1805 to 1824.

THE 995,500 COPPER planchets (weighing 11,946 pounds) in the first shipment cost only about \$24 to bring across the ocean!

.....

precisely as may be, in weight and milling, to the pattern of the last invoice of the article.

As you say nothing of the pattern, to which your attention was called in my last, I presume you are in possession of one that may be relied on, and therefore only observe that all attainable precision is desired as to the weight of three pennyweights & a half for each planchett, which it is my wish should not be exceeded. Your careful attention is requested to this point; as I learn from the correspondence of my predecessor with you, that in some instances, particularly, the half cent planchets have been too heavy.

Please make the shipment in some good vessel for this port. The insurance to be effected by yourself as usual. The casks ought to be substantial, well made, and strongly hooped, and their vicinity to coal and salt in the ship should be guarded against, as either is capable of injuring copper for the purpose of coinage.

The copper, it is confidently hoped, will be of good quality and the charges in all particulars as reasonable as circumstances will permit. A remittance to cover the amount will be made within the period you mention.

Two varieties of 1825 half cent are known. Variety 1 (top) is the rarer, and is characterized by a curl of hair directly above the numeral 5 in the date. The second variety is relatively common, and can be identified by the curl's position between the 2 and 5.

ANA AUTHENTICATION BUREAU



Although Moore's letter was received in Soho within a few weeks, Boulton was unable to begin work on the order until early April 1825. (The firm received its shipments of copper via canal, which frequently froze over in the winter months.) About half the order of planchets was completed by early May and loaded aboard a ship at the Liverpool docks. Boulton wrote to Moore on May 5, notifying him of the shipment, but his letter arrived well before the planchets. In fact, it was not until around June 20 that the ship *Montezuma*, commanded by Thomas Potts, arrived at the Philadelphia wharf and prepared to unload its cargo. Heavy items, such as planchets, normally were stored in the lower part of the hold, and, as such, were unloaded after other merchandise.

The 995,500 copper planchets (weighing 11,946 pounds) in the first shipment cost only about \$24 to bring across the ocean! The Mint was charged an additional \$4.15 for hauling the 34 casks, each weighing about 360 pounds. On June 18, Moore wrote to Boulton:

I have the pleasure to acknowledge the rec^d of yours of the 5th May by James [. . .], informing of the shipment by the *Montezuma* of one-half the amount ordered of half cent

continued on page 1495

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An Introduction to Coin Weights

Conceived in ancient times, the coin weight—a sorely neglected facet of numismatics—owes its development to merchants, traders, emperors and thieves.

A. George Mallis
ANA 29890



Not Actual Size

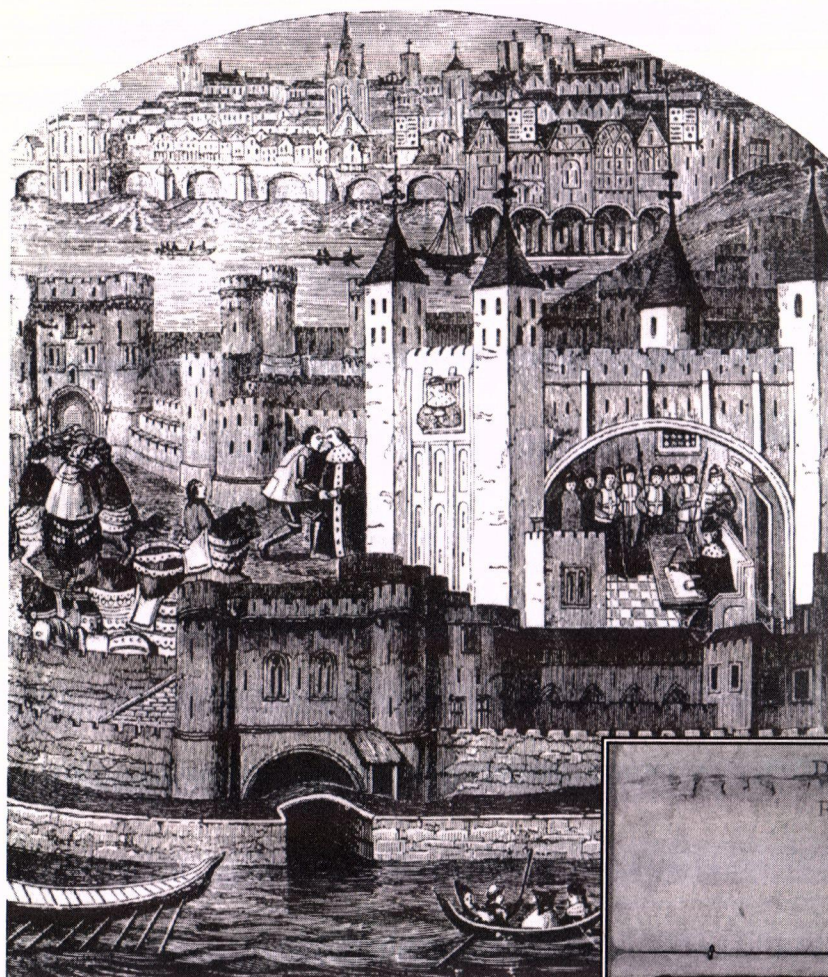
To aid identification, early coin weights often carried an image of the coin they represented. Pictured here (from top) are weights from 18th-century France, Spain and Portugal.

THE AMERICAN NUMISMATIC Association's official publication, *The Numismatist*, notes that it is intended for "collectors of coins, medals, tokens and paper money." Nowhere in this definition do coin weights fit in, yet these are as much a part of numismatics as coins themselves.

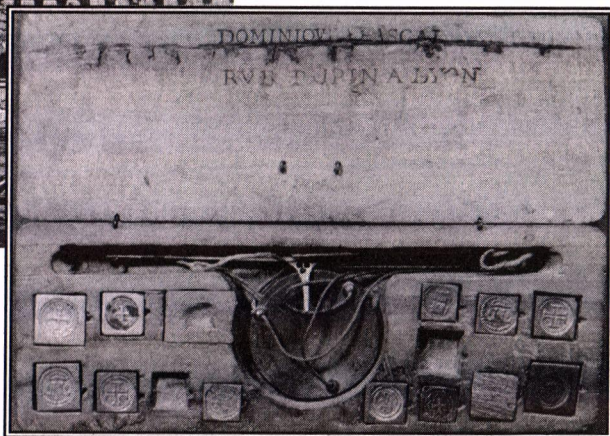
Historic records provide no definite date as to when coin weights came into being. An early chronicler of such weights, L.A. Lawrence, indicated they probably are as old as coins. In 1982 Dutch writer Dr. Gerard M.M. Houben noted that valuable pieces of metal were used as a medium of exchange in Babylon and Egypt around 2000 B.C. In 1916 M.S. Dudley Westropp mentioned that coins initially were irregularly shaped, relatively thin and subject to clipping, thus a means had to be found for checking the weight of proffered coins to determine their value. Authors T. Sheppard and J.F. Musham explained that the need for coin scales and weights, while in use for centuries, found added impetus in Western Europe during the Middle Ages, when national and international trade brought the gold and silver coins of one country to another.

A. Dieudonné, in an early treatise on money weights, described a bronze, four-sided coin weight from 46 B.C. thought to be of Theodosios Andromachos of the Seleucuses. During Roman times, weights for the *exagia solidi* issued by Gratian, Valentinian II and others were used to verify the coin's weight and thus its authorized value.

In his 1909 article, "Coin Weights," Lawrence bemoaned the fact that he had "never yet seen either in a museum or elsewhere a collection of classified coin weights nor do I know of a treatise of them." Lawrence's study and Westropp's "Notes on Irish Money Weights" (1916) were the last word on coin weights until Dieudonné published his *Poids Monétaires* in 1925, regrettably available only in French. Little else was published



With burgeoning trade and travel in medieval Europe came greater circulation of various coinages . . . and increased use of coin weights. Pictured below is a French scale with "monetiform" coin weights (c. 1740).

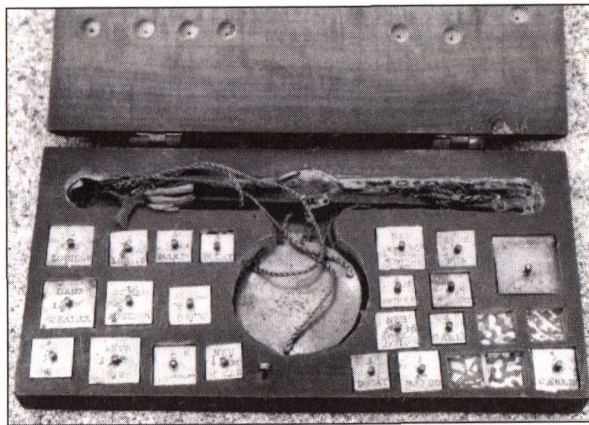
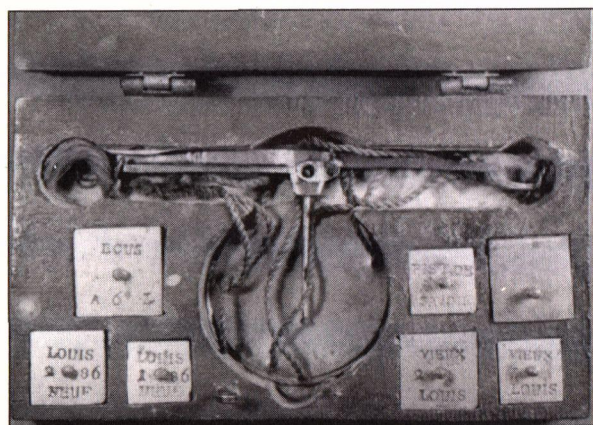


on the subject until my article entitled "Notes on English Coin Weights" appeared in *The Numismatist* in 1976.

In response to Lawrence's lament, two brilliant researchers, Paul and Bente Withers of Great Britain, spent many years examining coin weights in museums and private collections, which resulted in the 1993 publication of *British Coin-Weights*, the first, definitive classification of these items.

In the Beginning: Gold and Silver Coinage

THE EARLIEST KNOWN gold coinage dates to about 650 B.C. and can be traced to Lydia, located in Asia Minor. The ancient Hellenes, and later the Romans, issued gold and silver coins that achieved great acceptance. In fact, Alexander the Great's coins became the standard in the ancient world. During the Byzantine era, the quality and quantity of coins in-



Sharing a box with a French scale (left) that dates to about 1793 are seven weights labeled with the names of contemporary French coins. The coin weights included with a mid 18th-century German scale (right) represent various European denominations.



creased greatly. Under Emperor Julian (c. A.D. 363), royal weight-makers were ordered to produce weights to verify the coins then in circulation.

From earliest times to the Middle Ages, coins were hand-struck on relatively thin planchets without any edge treatment. The weight of such coinage varied considerably, and, with no edge designs to deter them, unscrupulous individuals attempted to make a profit by clipping and filing the edges of the coins. Consequently, coins found in trade often were of lighter weight and lower value. As money-changers, lenders, merchants and travelers began doing business at medieval fairs outside the city or castle walls, a variety of coins came to be traded at bullion value. Thus, the ability to determine accurate weight was a necessity.

With the advent of the Renaissance in the 14th century, first in Italy and later in Western Europe, trade between city-states and countries grew at a tremendous rate, and coined money became the accepted medium of exchange. The great Italian artist and inventor Leonardo da Vinci noted that coins should be round and of uniform thickness and weight. To accomplish this, he devised a machine that cut planchets from sheets of gold or silver drawn to the proper thickness by a series of rollers.

By the 17th century, gold and silver coins of many nations were to be found in Western Europe, the Middle East and North Africa. All this foreign trading, with its variety of coinage, only served to reinforce the need for coin weights.

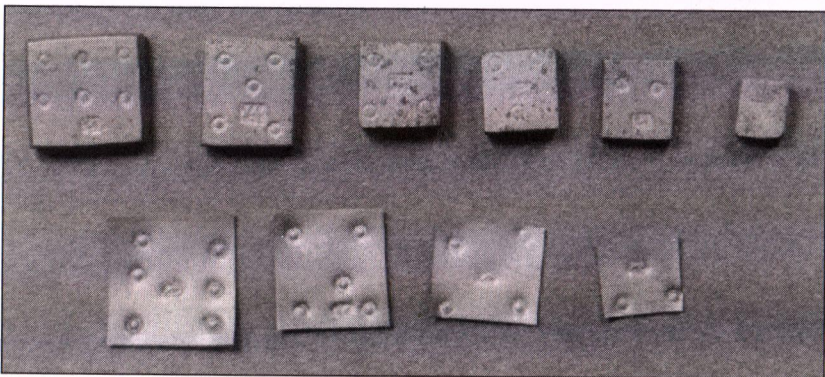
Coin Weights: A Perfectly Simple Tool of the Trade

FOR MANY TRADERS and merchants, interpreting a coin's value was not an easy task, as few of them had any great amount of numeric literacy. Those who knew how to use an equal-arm balance scale could ill afford the time needed to weigh coins during the course of business. Additionally, standards of weight varied between nations and even within a given country.

.....



Half-guinea coin weights were used in the early 1700s during the reign of Great Britain's Queen Anne.



This Colonial American scale was made in Great Britain. It was equipped with an informative table and an assortment of grain weights and penny-weights for various coins then current in New England.

THE ADOPTION OF the troy pound as a worldwide standard for weighing gold and silver . . . made monetiform and marked coins weights somewhat obsolete.

.....



Some coin weights simply bear the name of the denomination they represent, such as these English weights (c. 1740) denoting 10 shillings 6 pence (top) and 27 shillings.



they carried an image of the coins they represented. Some weights were made by the coin engravers themselves and bear their names.

As literacy became more widespread, weights came to be inscribed with the name of the coin with which they were to be used. These most frequently were stored in boxes with an equal-arm balance scale. Often a table listing the lawful weights and current values of various coins of several countries was mounted inside the scale boxes. The study of these tables is a worthy pursuit for any numismatic scholar. For example, such tables reveal that the value of a Spanish milled dollar in colonial America varied from one colony to another, a reminder that the lack of hard currency forced a variety of coins to circulate and was a primary factor in the American Revolution.

The adoption of the troy pound as a worldwide standard for weighing gold and silver, as well as the public's increasing ability to understand and use the accompanying system of grains, pennyweights, ounces and pounds, made monetiform and marked coin weights somewhat obsolete.

For all practical purposes, coin weights ceased to play a part in trade and commerce by the middle of the 19th century. This function was taken over by a type of semi-automatic "detector," but that's another story. •

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A. George Mallis has written numerous articles for THE NUMISMATIST, the latest of which, "Early American Coinage: Worlds of Possibility," appeared in the October 1994 issue. With Leroy C. Van Allen, he co-authored the award-winning COMPREHENSIVE CATALOGUE AND ENCYCLOPEDIA OF UNITED STATES MORGAN AND PEACE DOLLARS.

HARRY W. BASS, JR. RESEARCH FOUNDATION ANNOUNCES NIP INDEXES ARE NOW AVAILABLE

The Harry W. Bass, Jr. Research Foundation was brought into existence in December of 1991. The purpose of the Research Foundation is to keep intact in perpetuity rare and very significant collections of U.S. Numismatics to the end that they will be available to serious numismatists for purposes of education and research.

The foundation announced in early February, 1996, the availability of a set of electronic indexes for numismatists, which can be downloaded through the Internet. Called NIP, for "Numismatic Indexes Project," these eleven indexes provide any student or researcher an instantaneous way of locating what the scholarship of the past century produced in major American numismatic periodicals. The indexes are in ASCII form, so can be used by any computer operating system, and are made available free of charge to those interested in using this tool of research.

The eleven indexes cover a wide range of numismatic scholarship over many decades. From the American Numismatic Society they include: *American Journal of Numismatics* 1866-1924; *Museum Notes* 1945-1988; *American Journal of Numismatics*, Second Series, 1989-1995; Coinage of the Americas Conference (COAC) 1984-1995; Numismatic Notes and Monographs 1921-1968; ANS Proceedings 1878-1914. Five other periodicals also are included in NIP: *The Numismatist* 1888-1995 (ANA); *Numismatic Scrapbook Magazine* 1935-1975 (*Coin World*); *Numismatic Review* 1943-1947 (*Stack's*); *Coin Collector's Journal*, 1875-1888; and *Coin Collector's Journal*, New Series 1934-1954. For information on how to download them, subscribe at no charge via E-Mail to the mail discussion group NumIndex-L by sending to:
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For further information about the NIP project, please contact the address below, or E-mail the HBRF care of either

Harry Bass HWBass@CompuTek.NET or

Ed Deane EdDeane@CompuTek.NET

The Foundation presently owns over 800 items which will be of significant interest to the scholar and student of United States Numismatics. The present collection consists of over 250 different specimens of large size U.S. paper currency, together with over 500 United States pattern, experimental and trial pieces. The currency covers the period from the inception of U.S. currency at the beginning of the Civil War to the time it was withdrawn from circulation during the 1920s, at which time it was replaced by smaller bills.

The "Pattern" collection consists of an outstanding representation of this area of Numismatics which is so important to the researcher for a full understanding of the evolution of American coinage. Many specimens are quite rare, and all are in exemplary condition.

Persons interested in examining portions of the collections in pursuit of their numismatic research endeavors should contact the Foundation office at 8333 Douglas Ave., Suite 1400, Dallas, Texas 75225, during normal office hours. Or one may call (214) 696-0584 for more information.

New Research Illuminates Robert Gilmor Jr.

by Joel Orosz, ANA 115913
and Lance Humphries

In the final part of a two-part series, the authors present recently discovered documentation of the impact of our nation's first systematic numismatist.

PERHAPS THE MOST significant pieces of new information found since 1990 about Robert Gilmor Jr. are those that provide insight into the dispersal of his great coin collection.¹ That Gilmor owned one of the largest and most comprehensive collections of U.S., British and ancient coinage gathered in America during the first half of the 19th century was discussed in the first installment of this article.

Tracking the Gilmor Pedigree

TWO SALES CONDUCTED in the early 1860s by dealer William Harvey Strobridge have been discovered to contain coins with the Gilmor pedigree. Lot 524 of the William A. Lilliendahl collection, sold on May 26-28, 1862, was described as a "1793 Link, an unusually fine impression; has long been known as the Gilmore [sic] cent, and in this condition of the most extreme rarity." The "Link" cent, referred to today as the "Chain" cent, comes in four varieties, one with "America" on the reverse abbreviated "Ameri." and three spelled in full. Since the next lot was an "Ameri." cent, we can assume that Lot 524 was one of the "America" varieties. It realized \$24.50, a huge price for 1862.²

On December 15-17, 1863, Strobridge sold another collection formed by Lilliendahl, including two pieces attributed to the Gilmor collection. Strobridge commented that Lot 319, described as a Roman medallion depicting Magnia Urbica, wife of Carinus, was "formerly in the collection of Mr. Gillmore [sic] of Baltimore, and believed to be genuine; as it is doubtful, it will be sold on the judgement of the buyer, excessively



Dealer William Harvey Strobridge sold coins formerly in the collection of Robert Gilmor Jr.

GEORGE KOLBE

"I GIVE AND bequeath to my nephew Robert Gilmor, Jr. . . . my Cabinet of Medals . . . in trust for his oldest male representative . . ."

.....

rare." Bogus or not, it realized \$1.25. Lot 719, described as a 1792 half disme, "one of the finest known, originally in the Gilmore [sic] collection," was knocked down for the staggering price of \$26.³

Last Will and Testament

OTHER NEW EVIDENCE adds more important details about Robert Gilmor Jr. The first comes from his will, completed in 1848, the year of his death: "I give and bequeath to my nephew Robert Gilmor, Jr. my *Duplicate* collection of Autographs, my Cabinet of Medals, all my loose Autographs, in trust for his oldest male representative, in the same manner as my pictures.—Books &c.:—are left to him in trust."⁴ (The Robert Gilmor Jr. [1808-75] referred to in the will was the son of the numismatist's younger brother, William. For the sake of clarity, he will be referred to hereafter as Robert Gilmor III.)

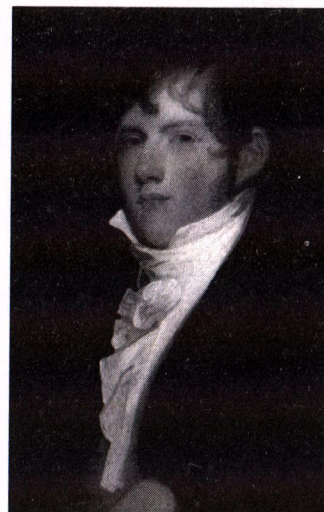
Robert III apparently decided to ignore the "oldest male representative" stipulation in his uncle's will, bypassing his son Robert Gilmor IV (1833-1906) and leaving to his younger son, Harry (1838-83), his "silver, books, paintings, engravings and other works of art."⁵ It seems likely that any of his late uncle's coins still in Robert III's possession were included, an assumption borne out by previously discovered information that Harry almost certainly owned Robert Jr.'s Brasher doubloon.

A second piece of newly studied evidence is the inventory of Robert Gilmor Jr.'s estate, which reveals some domestic details surrounding his collecting activities:

[In the Breakfast Room]	
2 Small Cabinets of Copper Coins @ \$40.	[\$]80.
[In an unmarked location]	
Coins	
1 Case Containing 14 draws. Gold + Silver + Copper Coins + Medals	690.
2 do [ditto] Containing 8 & 9 draws. of assorted Copper Coins @ 20.	40. 6

In addition to coins, the Breakfast Room held classical antiques and Gilmor's collection of mineral specimens. "Cabinets" and "draws"—a wooden cabinet with velvet- or felt-lined drawers—were a standard method of storing coin collections in the 19th century. An array of cabinets of this type could have housed a few hundred pieces. The inventory may have omitted part of the coin collection, and Gilmor may have stored his coins and medals in more than one location (this is known to be true of his art collection).

The valuations placed on the coins and medals must be treated with



Robert Gilmor III, shown here in a portrait (c. 1826) by Gilbert Stuart, was heir to the collection assembled by his uncle Robert Gilmor Jr.

JAMES T. FIELDS COLLECTION
MUSEUM OF FINE ARTS, BOSTON

"AS THE CATALOG . . . cannot be prepared and printed in time for the public sale, the Executors are compelled to reserve them for another occasion."

.....

caution. Since knowledgeable numismatists were almost as rare as Brasher doubloons in 1848 America, and since there really was no American numismatic marketplace at the time, the estimates likely reflect the coins' face or bullion value, rather than numismatic value.

In any case, the valuation suggests that the collection was extensive. According to Emmanuel Attinelli's *Numisgraphics*, as of 1848 the record price realized for a numismatic collection (of 289 medallions and 1,100 medals) at an American public auction was \$167.75 (the 1848 Dumont & Hosack sale of the collection of James Thompson). Having an estimated value of \$810, Gilmor's coins were, regardless of their numbers, certainly very choice.



Robert Gilmor's Brasher doubloon almost certainly was inherited by Harry Gilmor. This is the Davis-Ten Eyck-Brand specimen, last sold as Lot 1433 of "Auction '79," where it was purchased for \$430,000 by Walter Perschke.

The Gibson & Company Sale

SOME OF THIS uncertainty might be dispelled if one could examine a catalog of the March 8, 1849, sale of a portion of Gilmor's fine art collection. According to Attinelli, it was a sale of "paintings, statuary, engravings, etc.," with Lot 143 consisting of "Greek and Roman coins." Cataloged by Gibson & Company of Baltimore, the one-day auction comprised 143 lots and was scheduled to come off only a little more than three months after Gilmor's death. Attinelli did not know, however, how much the sale realized; neither did he know that the sale of coins did not take place as cataloged. According to art historian Anna Wells Rutledge, the auction was canceled at the last moment by the executors of Gilmor's will—Sarah Gilmor (his widow) and William Gilmor (his nephew).⁷ This may explain why Attinelli had access to a catalog, but not to a report of prices realized.

Rutledge's statement is partially substantiated by an ad placed in the March 6, 1849, issue of the [Baltimore] *American & Commercial Daily Advertiser*. The text of the ad announces the March 8, 1849, auction of the personal effects of Robert Gilmor Jr., including paintings, statuary, minerals, engravings, autographs and a "large number of Ancient and Modern Coins—Greek, Roman, Egyptian & c.&c. of gold, silver and brass." However, Rutledge apparently did not count a paragraph inserted directly above the ad that reads:

NOTICE - As the Catalogues of Minerals, Coins, Books, Engravings and Autographs, mentioned in the following advertisement, cannot be prepared and printed in time for the public sale, the Executors are compelled to reserve them for another occasion. But, in the meantime, they will receive private offers for the purchase of all or either of those collections, and expect in a few days to have the catalogues ready for distribution.⁸

A COPY ONCE was in the possession of Ferguson Haines of Biddeford, Maine, a notable 19th-century collector of coins and numismatic literature.

.....

It seems quite certain, therefore, that all of the collections were intact as of March 1849. The notice suggests that Miss Rutledge was guilty of misinterpretation. The auction was not canceled, but the sale of portions of the material, including Lot 143 (the coins), was deferred. The last sentence of the notice notwithstanding, there is no evidence that the executors ever prepared catalogs for the sale of the minerals, coins, engravings or autographs. Gilmor's books were sold at auction in 1849.

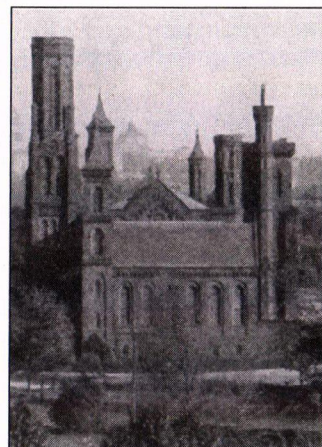
The catalog of items offered in the March 8, 1849, sale definitely existed. Miss Rutledge herself discovered that a copy comprised Lot 190 of the "Catalogue of the Library of Wm. H. Corner of Baltimore, MD" sold in 1866 by Leavitt Strebeigh & Company in New York.⁹ Since Attinelli was a New Yorker, the Corner sale may have alerted him to the existence of the catalog. A copy of the Gilmor sale catalog once was in the possession of Ferguson Haines of Biddeford, Maine, a notable 19th-century collector of coins and numismatic literature. In his copy of Attinelli's *Numisgraphics*, Haines wrote "sold Poillon" next to the entry for the 1849 Gibson & Company sale. He apparently sold the catalog to William Poillon (1844-1918)—a collector of Masonic medals and numismatic literature—before 1918. Since Attinelli acknowledges that he consulted Poillon's collection of catalogs in his research for *Numisgraphics*, he may have used Poillon's copy as the basis for this entry. It could have been the very copy offered in the catalog of the Corner collection in 1866.

For nearly 50 years, art historians interested in Gilmor's paintings have searched unsuccessfully for a copy of this catalog. They also have long sought Gilmor's manuscript "Catalogue of the Paintings in the Possession of Robert Gilmor, October 1, 1825"; its whereabouts have remained unknown since the late 19th century.¹⁰

Since the numismatic portion of the 1849 Gibson & Company sale was canceled, what became of the Greek and Roman coins described in Lot 143? What fate met the "Cabinet of Medals" mentioned in Robert Gilmor Jr.'s 1848 will? What became of the copper, silver and gold coins and medals in the Breakfast Room and in another location in his house?

An Offer to the Smithsonian

THANKS TO TWO recent discoveries, we know how Robert Gilmor Jr. wished to dispose of his collections of art, numismatics, autographs and minerals. On January 12, 1848, he wrote to his niece's husband,



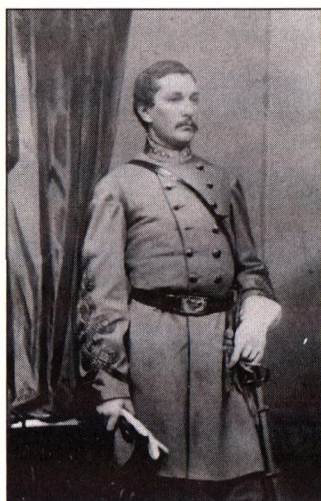
Robert Gilmor Jr. realized that his collections would be an important addition to the Smithsonian Institution.

... GILMOR IGNORED OVERTURES from such institutions as The Maryland Historical Society, and made his nephew Robert Gilmor III heir to his coin collection.

.....

Benjamin Chew Howard—by then reporter of the United States Supreme Court—asking him to intercede with Joseph Henry, secretary of the Smithsonian Institution, and with Regents of the Institution, to purchase his several collections. “I am therefore determined” stated Gilmor, “to part with everything I have.”¹¹ Professor Henry, however, was equally determined to use the income from the Smithsonian endowment to fund original scientific research, so Gilmor’s offer was rebuffed. It was not until the mid 1850s that Henry relented and allowed his deputy, Spencer Fullerton Baird, to begin building a substantial natural history museum within the Smithsonian.

Clearly recognizing that his collections of art, autographs, minerals and numismatic items were of national importance, Gilmor ignored overtures from such institutions as The Maryland Historical Society, and made Robert Gilmor III heir to his coin collection. This preserved the coin and other collections intact and kept open the possibility of their purchase by or donation to the Smithsonian.



Robert Gilmor III left his silver, books, paintings, engravings and other works of art to his younger son Harry Gilmor (shown), a Confederate cavalryman in the Civil War.

MARYLAND HISTORICAL SOCIETY, BALTIMORE

Seeking a Private Sale

WHEN GILMOR WROTE his will in July 1848, he was neither as healthy or wealthy as he had once been. In fact, he was in physical decline, and his finances, while not desperate, were not as robust as he wished. To pay his debts and provide security for his wife, he tried once again to sell his coins—this time publicly. On September 25, 1848, he wrote to Benjamin Silliman Sr. (1779-1846), one of America’s most respected chemists and geologists and editor of *The American Journal of Science and Arts* (one of the early scientific journals in the New World). Annexed to the letter was a notice, written by Gilmor, that Silliman printed in the November 1848 number of *The American Journal*.¹²

Titled “Interesting Collections for Sale,” the notice invited the attention of “colleges, academies, public schools and private collectors.” The collections were being sold by “a private gentleman” who has “indulged his taste in collecting various objects of art, science and literature” but was “now too infirm . . . to prosecute these pursuits.” Therefore, he “has concluded to relieve himself, by disposing of such a portion of his collections as he can spare.”¹³ Gilmor concluded he could spare his minerals, autographs and coins, the last of which he described as:

A cabinet of ancient and modern coins and medals, consisting of Greek, Roman, and Colonial coins in gold, silver, brass, bronze, copper, and lead with Asiatic and African colonial coins, and several finely executed ones of the Bret-

“ . . . I HEREBY ASSIGN over to him as security . . . the Cabinet of Coins, and also of medals which I received from my Uncle.”

.....

tii, an ancient people who occupied the lower part of Italy. The modern coins are of gold, silver, and bronze or brass, and some of them scarce and valuable. Among the gold coins of England there are three fine guinea pieces, of Charles II, of Queen Anne and George I.¹⁴

This adds considerably to our knowledge of the contents of Gilmor's coin cabinet, especially in the area of coins struck for European colonies in Asia and Africa. The intended sale, however, came to naught, for Gilmor died only days after publication of the November issue of *The American Journal*, and his collections entered probate unsold. So, despite Robert Jr.'s best efforts, the collections would not go to an institution.

Silliman eulogized Gilmor in the next issue (May 1849): “We cannot permit one of our earliest and most constant friends to pass away without a brief tribute to his memory,” adding that the “notice of his cabinet in our last number was communicated by himself . . .”¹⁵

A Nephew's Inheritance

YET ANOTHER PIECE of new evidence—a note dated November 12, 1852, from Robert III to Benjamin Chew Howard—proves that Robert Gilmor III inherited intact his uncle's numismatic collection:

Whereas Benjm. C. Howard has borrowed for my use from the Savings Bank of Baltimore Eleven Hundred Dollars payable in one year, I hereby assign over to him as security and to be disposed of in time to meet the payment, in such manner as he may deem most advisable, the Cabinet of Coins, and also of medals which I received from my Uncle.¹⁶

It has long been said that Robert Gilmor III lived beyond his means, especially after he built an enormous country house in the 1830s. He also pledged his paintings as collateral for a loan in the 1850s, and in 1864 he sold Robert Jr.'s mineral collection, through B.C. Howard, to Gouverneur Kemble of New York. Robert III's indebtedness, however, provides us with strong evidence that Attinelli was wrong—Robert Gilmor Jr. did *not* dispose of his collection

continued on page 1509



Robert Gilmor III lived beyond his means, borrowing money to build his enormous country house, Glen Ellen, pictured here in ruins as it looked in 1928.

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Large Culls 8.00 Fine 63.00 AG/G 16.00 VF 170.00 G/VG 32.00 XF 450.00 Bust 25c - Small Culls 7.50 Fine 35.00 AG/G 15.00 VF 58.50 G/VG 30.00 XF 145.00 Seated Quarters Culls 2.00 XF 35.00 AG/G 4.50 AU 75.00 G/VG 8.00 Unc 152.50 F/VF 15.00 Proof 205.00 Barber Quarters Culls 1.00 AU 76.50 AG/G 1.50 Unc 102.50 G/VG 1.75 Proof 225.00 Barber 25c 1896 S AG/G 125.00 VG 295.00 G 185.00 Fine 420.00 Barber 25c 1913 S AG/G 200.00 VG 475.00 G 300.00 Fine 1,200.00 Standing Quarter T1 G/VG 8.00 VG/F 10.00 Standing Quarter T2 AG/G 1.50 G/VG 1.75 Standing 25c 1916 Good 675.00 Fine 1,175.00 VG 950.00 VF 1,525.00	25c 1917 D T1 AG/G 6.50 Fine 17.00 Good 10.00 VF 36.00 VG 12.50 XF 58.50 25c 1917 S T1 AG/G 6.50 Fine 17.00 Good 10.00 VF 42.00 VG 11.50 XF 80.00 25c 1917 D T2 AG/G 8.50 Fine 34.00 Good 12.50 VF 42.00 VG 16.00 XF 61.00 25c 1917 S T2 AG/G 7.50 Fine 23.50 Good 11.50 VF 38.00 VG 14.00 XF 52.00 25c 1918/7 S Good 720.00 Fine 1,150.00 VG 900.00 VF 1,575.00 25c 1919 D AG/G 21.00 Fine 74.00 Good 31.50 VF 117.00 VG 51.50 XF 190.00 25c 1919 S AG/G 21.00 Fine 72.00 Good 31.50 VF 140.00 VG 50.00 XF 270.00 25c 1921 AG/G 27.00 Fine 90.00 Good 40.00 VF 112.50 VG 67.50 XF 180.00 25c 1923 S AG/G 45.00 Fine 140.00 Good 67.50 VF 200.00 VG 107.50 XF 290.00 25c 1932 D G/VG 26.00 XF 85.00 Fine 30.00 AU 170.00 VF 40.00 Unc 315.00 25c 1932 S G/VG 23.00 XF 43.00 Fine 27.00 AU 85.00 VF 31.00 Unc 180.00 Bust Halves Culls 8.00 Fine 28.00 AG/G 15.00 VF 32.00 G/VG 22.00 XF 54.00 Seated Halves Culls 3.50 Fine 26.00 AG/G 6.00 VF 28.00 G/VG 11.00 XF 50.00 Barber Halves Culls 2.00 AU 180.00 AG/G 3.25 Unc 280.00 G/VG 3.75 Proof 300.00 Barber Half 1892 O AG/G 57.00 Fine 166.00 Good 85.00 VF 207.00 VG 112.50 XF 288.00 Barber Half 1892 S AG/G 54.00 Fine 152.50 Good 81.00 VF 192.50 VG 105.00 XF 270.00 Barber Half 1893 S AG/G 31.50 Fine 107.50 Good 48.00 VF 200.00 VG 60.00 XF 285.00	Barber Half 1896 S AG/G 28.00 Fine 80.00 Good 42.00 VF 135.00 VG 54.00 XF 247.50 Barber Half 1897 O AG/G 19.50 Fine 225.00 Good 33.00 VF 360.00 VG 58.50 XF 585.00 Barber Half 1897 S AG/G 49.00 Fine 175.00 Good 72.50 VF 282.50 VG 82.50 XF 450.00 Barber Half 1913 AG/G 9.00 Fine 61.00 Good 13.50 VF 125.00 VG 18.00 XF 242.50 Barber Half 1914 AG/G 12.00 Fine 107.50 Good 18.00 VF 210.00 VG 28.50 XF 326.50 Barber Half 1915 AG/G 9.50 Fine 58.50 Good 14.00 VF 135.00 VG 18.00 XF 247.50 Walking Half 1916 AG/G 12.00 Fine 36.00 Good 16.00 VF 75.50 VG 18.00 XF 100.00 Walking Half 1916 D AG/G 7.50 Fine 20.00 Good 10.00 VF 50.00 VG 11.50 XF 85.00 Walking Half 1916 S AG/G 28.50 Fine 80.00 Good 42.50 VF 207.50 VG 46.50 XF 337.50 Walking Half 1919 AG/G 8.00 Fine 22.50 Good 9.50 VF 90.00 VG 11.00 XF 260.00 Walking Half 1919 D AG/G 5.50 Fine 24.00 Good 7.00 VF 102.50 VG 8.25 XF 380.00 Walking Half 1919 S AG/G 5.50 Fine 20.50 Good 7.00 VF 95.00 VG 9.00 XF 50.00 Walking Half 1921 AG/G 28.50 Fine 121.50 Good 43.00 VF 382.50 VG 61.00 XF 975.00 Walking Half 1921 D AG/G 46.50 Fine 157.50 Good 72.00 VF 470.00 VG 92.00 XF 1,350.00 Walking Half 1921 S AG/G 13.00 Fine 36.00 Good 15.00 VF 360.00 VG 16.00 XF 3,560.00 Bust Dollars Culls 25.00 VG 315.00 AG/G 155.00 Fine 375.00 Good 230.00 VF 780.00 Seated Dollars Culls 20.00 VG 70.00 AG/G 44.00 Fine 110.00 Good 65.00 VF 145.00
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Gershwin Music Worthy of a Gold Medal

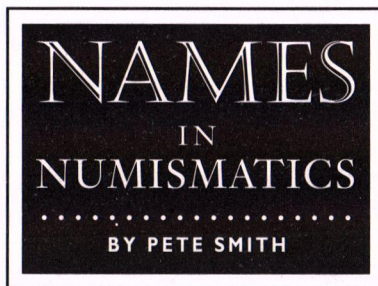
GEORGE AND IRA Gershwin were honored in 1985 with a Congressional gold medal for their "outstanding and invaluable contributions to American music, theater, and culture." In their collaboration, George wrote the music and Ira, who was born a hundred years ago this month, wrote the words for some of the era's greatest popular songs.

By Act of August 9, 1985 (Public Law 99-86), Congress honored the brothers with a Congressional gold medal designed by Chester Y. Martin. The Joint Resolution provided that "a special gold medal honoring George Gershwin be presented to his sister, Frances Gershwin Godowsky, and a special gold medal honoring Ira Gershwin be presented to his widow, Leonore Gershwin, and to provide for the production of bronze duplicates of such medals for sale to the public."

The obverse shows a profile bust of George overlapping the profile of his older brother Ira. The reverse includes four bars of music with the lyrics, "Shining star and inspiration—Worthy of a mighty nation—" from *Of Thee I Sing*, the brothers' Pulitzer Prize-winning show.

George and Ira were born to Russian-Jewish immigrants Morris and Rose Bruskin Gershwin. Their father was not in the music business, but ran a cigar store and a billiard parlor. The collaboration between the brothers reflected their personalities. Ira was quiet and much less flamboyant than George, in whose shadow he worked. While George's music was dynamic and energetic, Ira's words were understated and romantic with-

out being overly sentimental. Ira was limited to writing song lyrics and did not write the book for musicals.



They wrote for a different era. Instead of sitting in front of the television, families would sit around a piano and sing current hits. The success of a musical comedy was based more on the popularity of the songs than on the plot or great acting. In the days long before music videos and CDs, publishers made money from the sale of sheet music. Ira and George Gershwin sold a lot of sheet music, as well as records.

(When I was growing up, my parents' record library had only 20 records, one of which was *Rhapsody in Blue*.)

Born on December 6, 1896, in New York City, Ira was the first of four children and showed an early interest in writing. He was editor of his school paper at Townsend Morris Hall, which he attended from 1910 to 1914. He also contributed to school periodicals while attending the College of the City of New York. He did not graduate from college and later dropped out of the pre-med program at Columbia University. Instead, Ira Gershwin had a varied early career as the business manager for a traveling circus, a photographer's assistant and a shipping clerk. He married Leonore Strunsky on September 14, 1926.

His younger brother Jacob was born September 26, 1898, in Brooklyn, New York. Known all his life as George, he changed the spelling of



Not Actual Size

A 1985 Congressional gold medal honors George and Ira Gershwin for their "outstanding and invaluable contributions to American music, theatre, and culture."

his last name to Gershwin for his professional career. In 1910 the family bought the piano on which George learned to play. His first teachers were inadequate for his talent, but he later studied with the noted Charles Hambitzer and Rubin Goldmark.

George dropped out of school in 1913 at the age of 15 to work in Tin Pan Alley as staff pianist for a music publisher. Three years later, he had his first published song, "When You Want 'Em You Can't Get 'Em." In 1918 he joined the Harms music publishing firm and was assigned no other duties but to write songs. His first musical comedy score was for *La, La, Lucille*, which was produced in 1919, and his song "Swanee" was an early hit that same year.

The piece that made George Gershwin famous and wealthy

was *Rhapsody in Blue*, which he wrote for its debut on February 12, 1924, by Paul Whiteman and his orchestra at Aeolian Hall in New York City. The composition, which was orchestrated by Ferde Grofé, brought artistic respectability to jazz. Gershwin did his own orchestration for his later concert pieces, including *An American in Paris*, *Concerto in F* and *Three Preludes for Piano*.

At first Ira wanted to write lyrics, but did not want to be compared to his already famous brother. Early in his writing career, Ira wrote under the pseudonym of Arthur Frances, chosen from the names of his other brother and sister. So, even though only George and Ira were involved in writing music, all four Gershwin children had their names

in musical credits.

From 1920-24, George and Ira collaborated in writing songs for George White's Scandals. They had a string of Broadway hits from 1924 to 1937, including *Lady Be Good* (1924), *Rosalie* (1927), *Strike Up the Band* (1927), *Show Girl* (1929) and *Girl Crazy* (1930). Their song "The Man I Love" was dropped from two shows before becoming a hit. Other hits included "They Can't Take That Away from Me," "Someone to Watch over Me," "Embraceable You," "Love Is Here to Stay" and "S'Wonderful."

In 1932 the two famous brothers won the Pulitzer Prize for *Of Thee I Sing*, the first musical to win the award for drama. The award was shared with writers George S. Kaufman and Morrie Ryskind.

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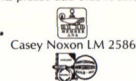
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George was just 37 years old, the folk opera *Porgy and Bess* debuted at the Colonial Theater in Boston. It included the songs "Summertime" and "It Ain't Necessarily So." George wrote the music, and the lyrics were by his brother Ira and DuBose Heyward. *Porgy and Bess* had several revivals and toured European and African cities in 1954 and '55. Cast members were called "ambassadors" when the show played in the Soviet Union.

George Gershwin wrote more than a thousand compositions. He was a man with great energy and charisma. He took up golf with great enthusiasm, enjoyed other sports, such as ping-pong and horseback riding, and later took up painting, at which he was considered to be quite good. Even though he was involved

with a number of attractive women and contemplated marriage on more than one occasion, George never married. On July 11, 1937, in Hollywood, California, he died at the age of 38, following an unsuccessful operation for a brain tumor.

Ira Gershwin considered his brother to be a genius, and his role was to serve that genius. After George's death, Ira was shaken and uncertain about continuing his career. His wife convinced him that he had to keep the Gershwin name alive. Ira continued to write words for some of George's earlier compositions and went on to collaborate with composers Kurt Weill, Jerome Kern and Harold Arlen.

His transition from writing lyrics for the theater to writing for the movies led to three Academy Award

nominations for songs, including "The Man That Got Away" with music by Harold Arlen and sung by Judy Garland in *A Star is Born*; "Long Ago and Far Away," from the 1943 movie *Cover Girl*; and "They Can't Take That Away from Me." After his third nomination without an "Oscar," he said that he would "Do away with 'Away.'"

Like his brother, Ira took up painting and became obsessed with it, sometimes standing and painting for 14 hours a day. He also continued to work on adapting songs for *My One and Only*, produced on Broadway shortly before his death on August 17, 1983, in Beverly Hills, California.

Bronze copies of the Congressional gold medal honoring George and Ira Gershwin still are available from the Mint. •



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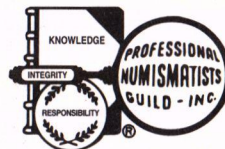
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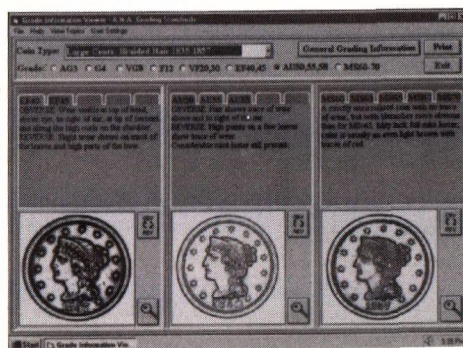
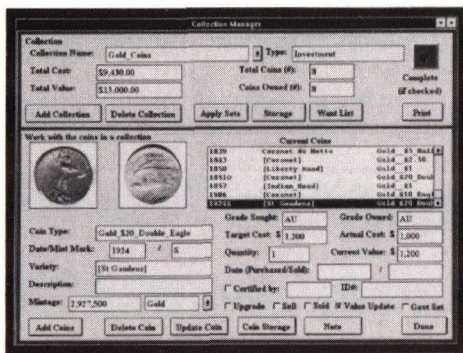
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Inside the Red Book

THIS MONTH I continue my commentary on the many people behind the development of the *Red Book*.

The Bebees

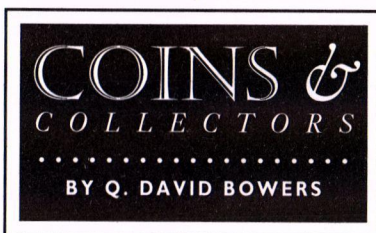
Aubrey E. Bebee and his wife, Adeline, did business as "Bebee's" in Omaha. For many years, they were major advertisers in the two leading, monthly hobby magazines of the 1940s and 1950s: the late, lamented *Numismatic Scrapbook Magazine* and the still-published ANA journal, *The Numismatist*. The Bebees concentrated on several popular series, including commemoratives, silver dollars and proof sets, and were proud of the quality they offered.

On the personal side, their first love was paper money, and over a period of time, they handled the Wade Collection and many important single pieces. Years later they donated two of their prized coins—the famous 1913 Liberty Head nickel and the "King of American Coins," the 1804 silver dollar—to the ANA Museum, where both can be viewed today under the curatorship of Robert Hoge.

In 1955 the ANA convention was held in the Fontenelle Hotel in Omaha. It was the first ANA show I had ever attended, and I remember to this day the thrill and excitement I felt. At the time, I was only 16 years old, and one had to be 17 to join the ANA. However, Lewis M. Reagan, general secretary of the ANA, allowed me to participate as a bourse dealer. Rules were less formal in those days, and often a handshake sealed a deal.

Under a gilded plaster ceiling in

the hotel's Grand Ballroom, a bourse with several dozen dealers displayed all sorts of numismatic treasures,



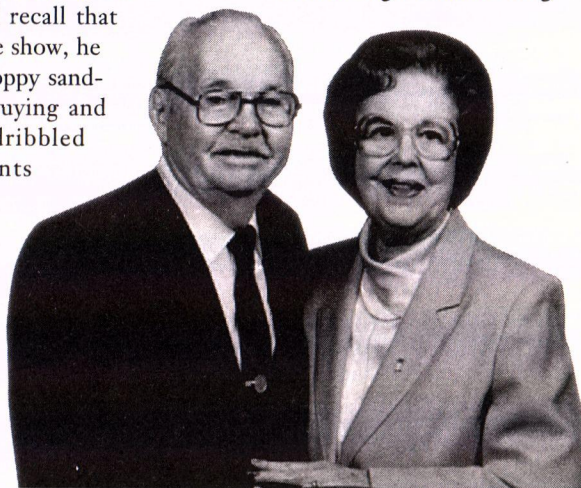
while in the center of the room, several tables held glass exhibit cases filled with wonderful coins. O.L. Harvey of Seminole, Oklahoma, had a complete set of four gold \$4 Stellas dated 1879 and 1880 on display, the first such group I had ever seen. Two or three dealers showed 1915-S Panama-Pacific commemorative sets for sale—also a wondrous sight.

(My bourse table was set up next to that of a man named Charles, a railroader by profession and a coin dealer on the side. I recall that on the first day of the show, he ate some sort of a sloppy sandwich while he was buying and selling coins, and dribbled some of its contents down the front of his shirt, which he continued to wear the next day, and the day after that. Funny, the things one remembers.)

A dealer from Nevada at another table, who called himself the "Butter and Egg Man" because this was

his business back home, had hundreds of sparkling \$20 gold pieces. At the time, the price of gold was \$35 per ounce, and as strange as it may seem to read today, the coins sold for just a dollar or two more. For about \$36 each, you could buy all the double eagles you wanted. How a profit was made in such transactions seems puzzling in retrospect.

For the first time, I had the opportunity to meet some of the greats about whom I had only read, including B. Max Mehl, Abe Kosoff and Abner Kreisberg. All were cordial, and I even had dinner (or was this at the convention the following year in Chicago?) with Abe Kosoff and his wife, Mollie, and Max Mehl. I had a million questions to ask Mehl (I had avidly read all his advertisements since his first year of business in 1904 and had a nice file of his catalogs). I asked only a few questions, as I did not want to wear out my welcome in such august surroundings!



Aubrey and Adeline Bebee were direct-sale retailers and major advertisers in *The Numismatist* and the now defunct *Numismatic Scrapbook Magazine*.

ANA PHOTO ARCHIVES

The auction that year in Omaha was held by the Bebees, probably because the convention was in their own town. (Aubrey and Adeline Bebee were not known as auctioneers, but rather as direct-retail sellers.) A highlight in that sale was an 1867 Shield nickel "with rays," which I bought for the awesome price of \$610. A 16-year-old kid buying a \$610 nickel became the talk of the show, and, in short order, I was offered lots of other coins by collectors and dealers, some of whom assumed I had a lot of money and very little sense.

Over a period of years in the 1980s, I had the honor of cataloging and offering some of the reference collection and much of the inventory of Aubrey and Adeline Bebee. This brought back a flood of nice memo-

ries. Certainly, the Bebee team was a credit to the rare coin profession.

Malcolm O.E. Chell-Frost

I visited Malcolm Chell-Frost a couple of times. The first instance was around 1956 or 1957 when my young friend Ken Rendell and I spent a day or two strolling around the shops and other coin dealerships in the Boston area. We visited Harold Whiteneck at his Court Coin Company shop; Don Corrado Romano in his Worthy Coin Company office; two or three dealers on Bromfield Street (if Joe Lipson was not in business by then, he was a few years later); Maurice Gould and Frank Washburn in their upstairs premises at Copley Coin Company on Boylston Street; Arthur Conn, who did business in the basement of

his house in the suburb of Melrose; and a few others.

Ken Rendell left the coin business around 1961 and hung out his shingle as a dealer in old prints and autographs. I sold my own collection of presidential autographs to him, giving his new endeavor a jump start. Success compounded success for Ken, and soon he became one of the leading figures in the autograph field. You may have seen him on the news a few years ago when he unmasked the so-called "Hitler diaries" as fakes. Ken liked colonial coins, early coppers and Hard Times tokens, and once published a very nice catalog of the latter series, courtesy of his mentor, Don Miller. Don had acquired the cabinet of George L. Tilden (who at one time was ANA secretary) and

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had selected from it the pieces he needed for his own collection.

As I recall from my visit with Ken Rendell, Chell-Frost had a very small shop, possibly just a single room on a high floor in a downtown Boston office building. His inventory was not extensive, but included some specimens of his very favorite coin—the 1939 Jefferson nickel with doubled MONTICELLO. These coins were his specialty, but the 1942/1 overdate Mercury dime was a close second.

As was the case with all coin shops, he had a nice selection of books and albums for sale. Such supplies helped pay the rent and utility bills, and were a fixture of almost every coin shop back then. I always asked about older books and catalogs, and likely as not, was rewarded with the gift of

anything I could use.

As strange as it may seem today, back then there was virtually no interest in old auction catalogs, and about the only reference books that commanded a significant premium were those still being used to attribute coins (such as Crosby on colonials, Gilbert on half cents and the particularly elusive Browning on early quarters). Hardly anyone bought numismatic books as collectibles in their own right. (The founding of the Numismatic Bibliomania Society would be many years in the future.) More often than not, a dealer acquiring a collection for outright purchase or auction would leave the books and catalogs behind. A well-known exception to the lack of interest in catalogs was B. Max Mehl's lavish 1941 Dunham Collec-

tion volume. A copy of this would sell for \$3 to \$5, probably because it had a lot of material about the famous 1804 silver dollar.

M.H. Bolender

Milferd H. Bolender must have had a hard time explaining his unusual first name, for he usually went by just M.H. I met Bolender a couple of times in the 1950s, but don't remember much about him. He was a very quiet, retiring sort of person who, by that time, could boast of an impressive string of auction sales, but was not a prime factor in the coin trade by the time I came aboard.

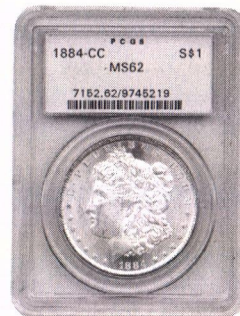
His book on 1794-1803 silver dollars was well known, extensively used and widely admired. I enjoyed the copy in my own library.

continued next month •

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- **WHAT MAKES A COIN VALUABLE**—You will become an expert at appraising coins.
- **ARBITRAGES**—Savvy traders take advantage of many arbitrages in the

rare coin market. Learn what they are, and how you can profit from them.

- **TIME BOMBS**— You will learn to recognize the coins you own (or are considering buying) which, in the near future, may develop unattractive toning. These coins will probably depreciate tremendously, so if you own any of these coins, you should sell them immediately.
- **THE GRADING SERVICES**— I'll talk about how accurate the grading services really are. Included in this secret is an update on how dealers make huge profits upgrading certified coins. Finally, you will learn to disregard dealer comments that a coin is worth more if it's certified by a specific service.
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David A. Vogel

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Design Changed to Protect Public Morals

A RARE, UNISSUED 1897 design, or *essai*, was the subject for a Bureau of Engraving and Printing (BEP) souvenir card that was issued in 1990 for the Florida United Numismatists (FUN) Show. Until this engraved design was made available, I had seen only one example in addition to the specimen at the Bureau. This example was traced to owner Thomas F. Morris II, the son of the artist Thomas F. Morris, who designed the back and made some alterations to the original version of this note dated 1896.

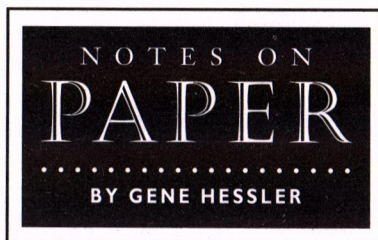
The face design of the \$5 silver certificate on the souvenir card at first appears to be the same as the one dated and issued in 1896. Under closer scrutiny, however, you will find other changes in addition to the new date.

Contemporary artists praised the design work of muralists Will H. Low, Edwin H. Blashfield and Walter Shirlaw, who had been commissioned to design the \$1, \$2 and \$5 notes respectively. Most modern collectors consider these three bank notes to be among the most artistic of all United States paper money.

The \$5 silver certificate entered circulation in August 1896. By early 1897, the U.S. Treasury Department had received complaints about each denomination—primarily from bankers. *The Washington Times* printed the following on May 1, 1897:

The Bureau of Engraving and Printing is engaged in making plates for the five and two dollar [bills] of the last series. These bills when printed were too dark and the number denominations too indistinct for rapid

use at the banks, and the Treasury received many complaints concerning them. To remedy this evil, new plates



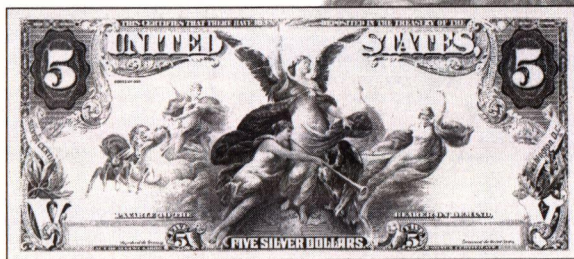
are being made, which will make the bills much lighter in color, and the figures in the corner of the bill will be plain and distinct.

During the week of May 4, *The New York Times* erroneously reported that Secretary of the Treasury Lyman J. Gage was recalling the three denominations.

Although the 1897 \$5 note as seen on the souvenir card is an incomplete design, one can see there was an attempt to make the numeral "5" in the upper corners less "creative." In addition, more "white space" was added to the background; this also was done on the unissued \$1 and \$2 notes dated 1897. (These two denominations and altered essays also appear on souvenir cards.) The diary of engraver G.F.C. Smillie records alterations he did on April 16, 1897. Design elements were deleted or generally simplified. However, something was added to the central vignette, *Electricity Presenting Light to the World*. By comparing the figures of *Fame* (with her trumpet), and *Electricity*, the central figure, with those on the 1896 note, you will no-

In 1897 the Society for the Suppression of Vice felt the original issue of this \$5 silver certificate (shown on the following page) exposed too much flesh, so the revised copy (reprinted on this BEP souvenir card) clothed the figures in something resembling a negligee.

ANA MUSEUM



Within a year of its issue in 1896, the \$5 silver certificate (top) drew many complaints from bankers. The bill was very dark and the denomination markings too indistinct for convenient bank use. The revised note was re-issued with more white space and less "creative" numerals.

ANA MUSEUM

tice that on both figures garments resembling a negligee have been added. Most often these clothing alterations are linked, correctly or not, with Anthony Comstock. He generally is considered to be the forerunner of those among us who think that some animals, out of decency, should be clothed.

Comstock, who served as secretary of the New York Society for the Suppression of Vice at the turn of the century, was a crusader who led protests against publishers and sellers of books and pictures that he and his followers considered immoral. He condoned book burning and just about anything else that would protect the public morals from being corrupted.

When I lived in New York City, I decided to investigate the premise

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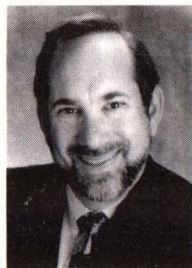
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Donald H. Kagin
Ph.D./Numismatics
ANA LM #724

that Comstock had indeed pressured the U.S. Treasury Department to clothe the two figures on the 1896 \$5 silver certificate. At the main branch of the New York Public Library, I found and read the published minutes of the Society for 1896 and 1897—I located nothing. Nor could I find any correspondence from Comstock or the Society in the Treasury Department records at the National Archives. The only reference was from a young lady who wrote to the Treasury Department to say that she and her friends thought the “indelicate” figures on the \$5 bill were “a distinct insult to our sex.” That one letter was not what prompted the Treasury Department to order the BEP to alter this beautiful design.

There is no paper trail that would

link Anthony Comstock and his Society to this subject. Nevertheless, he continues to be considered the culprit who created enough concern to have the design altered.

After revisions were made, on August 15, 1897, *The New York Times* reported that the entire 1897 series was “doomed to be retired before it [was] fully completed. The whole series has proved unsuccessful from the point of view of handlers of money. The first objection to them was that they were new [in design].” Change is difficult for some to accept. Souvenir cards of the original designs and the altered versions of the \$1, \$2 and especially the \$5 notes make interesting additions to a collection. Dealers in souvenir cards will probably ask about \$10, or less, for each. •

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I have been a serious collector since 1969, and, of course, have my own opinions about grading, which happens to correspond almost identical to the standards of the ANA Grading Guide. I have, however, a number of your "slabs" — all of which I am very pleased with.

Unlike those "other" 3rd party graders/slabbers, you guys seem to be very consistent in your grading, and do so while meeting my personal grading standards. —Ron

Just wanted to jot a note to you today and thank you for your kind attention in the matter of my 1962 "Cameo" Franklin half. I certainly felt that you folks went the extra mile to make sure that I remained a satisfied customer.

I tell the story to just about everyone I run into . . . just to illustrate the kind of effort that goes on at PCI in order to provide good customer service. I want everyone to know how good I think PCI is. Keep up the great work! —D.L.

Thank you for all your assistance this year. Your services have been a god send for people like me who are on a limited budget, but still need coin grading services at a reasonably low price. The services provided (to me) allowed me to get suspect coins graded accurately when I believed they were graded inaccurately, as well as other discrepancies in coin dealers affirm oaths of authenticity. Let me just say — keep up the good work in keeping the numismatic hobby honest.

— John

Though I still prefer accurately graded raw coins, which are my primary purchases, I have purchased a number of slabs from various 3rd party institutions, including PCI. Of all I've seen from what I have purchased, I believe that a PCI graded and encapsulated coin is of better quality than any of the other companies. You may consider that a compliment, as that is what is intended.

— R.B.

Thank you for taking the time to grade my coins. I think your company is the fastest and most accurate of all the grading services. I usually put my coins in plastic mylar flips for you to grade. However, some of these coins I bought through mail order, and I was afraid they would not take them back if they were tampered with. The 1824/2 cent is one example. Thank you for your understanding in this matter.

— S.A.B.

Several months ago, you made one of my coins even more special than it already was. It was a 1909 Lincoln Cent, the first one in my collection and one that I have had for about 30 years. You noted on the holder that it was "Robert's First Coin," and I thought that was very nice of you. Thank you for the extra consideration and "class."

— Robert

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The Waggy Tale of a Christmas Legend

ABSOLUTE TRUTH SELDOM seems to interfere with a historian's viewpoint of the past. English poet Lord Byron said as much when he gave Don Juan the line, "I defy historians, heroes, lawyers, priests, to put a fact without some leaven of lie."

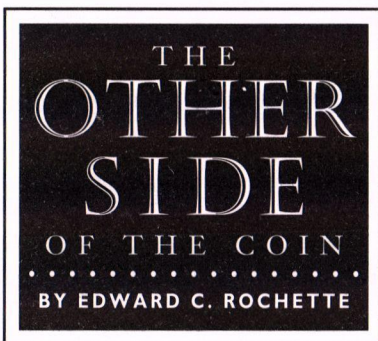
Now that I have insulted many, let me add etymologists. They are no more than word historians and, as such, may be just as prone to tainting the truth, ever so lightly, to color to their interpretive viewpoints on the derivation of words. For this holiday issue of *The Numismatist*, I give you an applicable example without apology: a Christmas-related legend for the origin of the use of our word "nickel" for the 5-cent piece.

In 1945 the Philosophical Library of Philadelphia published Joseph T. Shipley's definitive *Dictionary of Word Origins*. It is a fascinating work, showing, among other things, how money played a contributory role in fashioning the words we use in everyday speech.

The origin of the word "nickel," now used as a colloquial expression for the 5-cent piece, has origins of Germanic descent and superstition. Miners, working far below ground, were prone to believe in imaginary creatures—gnomes, goblins, elves and pixies. They differed little from miners elsewhere. (Here, in the gold mines of Colorado, for example, old-timers share tales galore of "tommy knockers.") These supernatural characters were thanked for favors and blamed for mishaps.)

When a group of German copper miners made a rich discovery of

a copper-colored ore, they thought at first that they were lucky and thanked their imaginary benefactors



by placing little gifts of food and small coin about the mine. It was not long before their euphoria turned to disappointment. The metal was hard and difficult to extract. Disappointment turned to anger when they found that the result of their long, hard labors yielded no copper.

This was not the habit of mischievous, little elves. The miners blamed it all on the work of the meanest, busiest little devil of all—the one they called Niklaus. Henceforth, the metal was called "nickel." Erroneously, Shipley wrote that "as [nickel was] its chief constituent," the word became the name of the coin.

Half dimes not considered, the composition of our 5-cent piece has been 75-percent copper/25-percent nickel since the coin was first released into circulation in 1866. An exception, of course, is the wartime issues struck between 1942 and 1945. While nickel did impart its color to the coin, it has never been the "chief constituent" of our 5-cent piece.

Eric Partridge, in his *Origins—A*

Short Etymological Dictionary of Modern English published by The Macmillan Company in London in 1966, gives a shorter, less fanciful version of the origin of our word "nickel." This author states simply that the word traces its origin to the early modern High German word, "Kupfernickel," a metal that despite its color, yielded copper, hence *Kupfer* for copper and *Nickel*, short for "Old Nick," the devil.

Legends aside, there is reason to give credence to this tale. Both leading etymologists credit Niklaus, the same who appears in happier guise at this time of the year as Santa Claus or old St. Nicholas, for the origin of the word to describe a denomination many of us collect. •



Leading etymologists agree that old St. Nicholas is the same as the elf "Niklaus" miners praised and blamed for their successes and failures. Legend holds that this very elf is connected with miners' discovery of nickel, and so is directly related to America's use of the term for its 5-cent coin—nickel.



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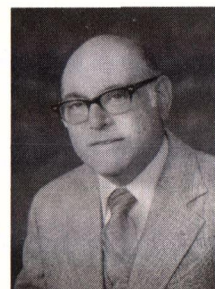
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A Walk on the Bright Side of Numismatics

AS WE NEAR the end of the year, I will take this opportunity to review some of the pleasant ads that I read each month while searching for scams. Contrary to what you may think, I see more honest and worthwhile ads than those of the less-than-reputable kind I write about in "Consumer Alert."

It has been my tradition in this column to write about only good things during the holiday season. Frankly, it didn't take much searching to find some really neat things to review. Ours is a wonderful hobby, and there still are bargains for us to enjoy if we just look for them.

One of your best investments, I always remind you, is your membership in the ANA. Where else can you get so much for the dollars you spend on dues—the magazine, free use of ANA library books, educational programs, and a chance to join with others and make known your voice to the numismatic community? You do not have to look beyond your own ANA membership to find some of the best values in numismatics. The tangible and intangible are there for your enjoyment. *The Numismatist* contains scores of coins advertised by dealers you can trust for good value and service. These are the places where you will want to buy your coins.

Do you remember my August column, where I told about the letter I received asking me to give someone in Africa information about my bank account so they could transfer several million dollars to me just to get it out of the country? Well, someone actually fell for that scheme! And what do you suppose happened?

Ihedinachi Uzodinma recently was caught and found guilty of defrauding a businessman of \$1.3 million.



Uzodinma was convicted of one count of conspiracy to commit wire fraud, two counts of transporting stolen money and one count of money laundering. He and his brother-in-law, who remains a fugitive, were accused of staging an elaborate ruse in which they claimed to have access to funds appropriated, but not spent, by the Nigerian government for construction projects.

The businessman supposedly would have received \$8 million if he first paid \$1.3 million in fees and taxes. Uzodinma now faces up to 35 years in prison. The victim, hopefully, has learned a lesson. My question is, how did he become a successful businessman in the first place?

In another successful ending, Sonny Bloch, former radio host of a nationwide financial advice show, has pleaded guilty to defrauding listeners of \$21 million by recommending investments he knew were worthless. Bloch could be sentenced up to life in prison and millions of dollars in fines. He was paid hundreds of thousands of dollars to advise listeners to invest in flimsy ventures in wireless cable, radio stations and precious metals.

The above scams bring to mind

another ANA benefit that could help save you money when purchasing coins. If you have second thoughts about the authenticity of any coins you intend to buy, why not have them tested by the ANA Authentication Bureau (ANAAB)? For a small fee, you can have almost any kind of numismatic item examined and certified. You don't have to wonder what you may be buying when it is declared genuine by ANAAB. These experts can determine the good and bad of all kinds of coins.

Remember, when you are looking for good numismatic buys, some of the best values are in books. Not only are they a source of joy, interest and knowledge, but some of them also have become good investments. Older books are valuable and in demand. You can never go wrong with books.

File #488

I have seen many ads this year for "Christmas rounds," 1-ounce silver medals with a special Christmas theme or greeting. Some are a bit gaudy, but most are nicely done, and they make great gifts or stocking stuffers. Prices usually are not much more than spot bullion. You can find plenty of them priced at \$6 or \$7 tops. They are fun to own or to give as presents to prospective new collectors.

File #489

I have noticed several ads lately offering ancient Chinese coins and some of the odd-shaped knife and shirt pieces. One popular favorite is the copper *pu* of emperor Wang Mang. They usually are priced around \$20 or less in decent condi-

tion. The knife pieces, especially the small Ming knives, can be bought for under \$40.

These are really nice coins at attractive prices. The reason for their current availability is that large quantities are coming out of China. In the past, these were hard to find and obtainable only at much higher prices. Some of the cast, square-hole cash pieces are bargains. Years ago I paid \$75 for one such rarity that is now available for \$8 to \$10. These can't stay underpriced forever. This is a good time to acquire a few of these interesting pieces.

File #490

Civil War tokens priced at \$16 each, or less in quantity, may be just what you are looking for. These are high-grade pieces, mostly Extremely Fine

to About Uncirculated, and apparently unpicked for scarcity. At least that is what a tabloid ad led me to believe. They look like a good deal.

Civil War tokens are generally underpriced in all grades. Uncirculated pieces are definitely a bargain today. If you do not have a representative group of these historical pieces, this is a good time to acquire a few. They have interesting designs and are a part of American history.

File #491

U.S. commemorative coins continue to be available at bargain prices. Many are advertised in publications at prices well below their original cost directly from the Mint. There is no trick here. Dealers have too many of them in stock, and the market is thin. Non-collectors who bought

them on a whim or received them as gifts often sell at a discount.

If you have even a passing interest in U.S. commemorative coins, this is an excellent time to buy them on the secondary market. There are bargains galore in the silver pieces, and gold is available at only slightly over melt value. You have to look for these bargains and cannot be choosy about which pieces are available. Be patient and persistent, and you can find some nice coins. •

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The Numismatist

FIRST STRIKE

Cherrypicking
Columbian Expo
Half Dollars . . .

page 1485



a special supplement for emerging collectors

Bits 'n' Pieces

YN Awards Program for 1997

Junior ANA members are eligible to compete for special awards in 12 exhibiting and writing categories. Winners' names will be announced and awards presented at the ANA's 106th Anniversary Convention in New York City, July 30-August 3, 1997. These awards are sponsored by the ANA, affiliated organizations, and individuals interested in encouraging young numismatists. Direct questions and other correspondence to the ANA, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085 or Internet ana@money.org.

YN Literary Awards

The first-place winner in each category will win an engraved plaque; second and third-place winners receive a framed certificate. Submitted articles may be of any length, but 1) all work must be original; 2) only one article can be submitted in each category; and 3) a single article cannot be entered in more than one category. The author must be a junior ANA member at the time his or her article is entered in the competition.

Those interested in competing for the ANA YN literary awards can obtain more information from the ANA Education Department. All entries for the YN literary awards must be received no later than May 1, 1997.

Abe Kosoff Memorial Literary Award

This award is presented to the young numismatist who writes the best essay or gives the best talk on a numismatic subject.

Gould Memorial Literary Award

This award is given to the author of the best published or unpublished article submitted in this category. The article must show that the author conducted in-depth research in his or her area of interest, going beyond information published in standard reference works, and also must demonstrate the author's individual or specialized involvement with the topic. The article may or may not have been submitted to a local or regional publication in competition or for publication.

Special Honors

Charles H. Wolfe Sr. Junior Best-in-Show Exhibit Award

Among the first-place YN exhibits, the one judged best according to ANA exhibit rules receives this special award. The winner is given a plaque along with an all-expense-paid scholarship to the following year's ANA Summer Conference in Colorado Springs, Colorado.

ANA Member Clubs Award for Outstanding Young Numismatist

The recipient of this prestigious award is presented a special plaque and an all-expense-paid scholarship to the following year's Summer Conference. The Outstanding Young Numismatist is selected on the basis of service to numismatics or educational groups, published papers (including those printed in local publications), enthusiasm for the hobby, and leadership in local numismatics. Nominations can be made by any ANA member or member club, and should be received by the ANA Education Department no later than May 1, 1997.

Ray Byrne Memorial Literary Award

This award is presented to the junior author of the best published article submitted in this category. Qualifications are the same as those for the Gould award, except that the article must have been published in *The Numismatist*, *First Strike* or other recognized numismatic publication.

YN Exhibit Awards

First-, second- and third-place exhibit awards are up for grabs in the seven categories listed below. Exhibits will be judged in accordance with the ANA's official exhibit rules. YNs must prepare, mount and place their own displays. Each winner will receive an engraved plaque.

Junior members who wish to compete for exhibit awards at the ANA's 106th Anniversary Convention in New York can obtain information and official exhibit application from the ANA Convention Department.

Gordon Z. Greene Memorial Exhibit Award—U.S. coins

James L. Betton Exhibit Award—Foreign coins

Kurt Krueger Exhibit Award—U.S. & foreign paper money

Melissa Van Grover Exhibit Award—Israeli or Judaic numismatics

ANA Exhibit Award—Medals & tokens, all countries

Charles H. Wolfe Sr. Exhibit Award—Medieval & ancient numismatics

Alan Herbert Exhibit Award—Errors & varieties

A Tale of Two Rulers: The Long and Short of It

The reigns of Edward VIII of Great Britain and Emperor Hirohito of Japan were drastically different in length, but both had a great impact on their nations.

Edward's entire reign was in the year 1936—from January 21 until December 11, after announcing he would give up the throne to marry the twice-divorced American Wallis Simpson. Although no circulating coins with Edward's name or portrait were issued in the United Kingdom, patterns were made. Coins bearing his name were issued in British East Africa,



At the left is a 1982 500-yen coin of Japan's Emperor Hirohito; at the right is a British West Africa half penny of King Edward VIII.

British West Africa, Fiji and New Guinea.

On December 25, 1926, Emperor Hirohito began what was the longest reign in Japanese imperial history—62 years, called the "Showa

Era," lasting until his death on January 7, 1989. Japanese coins struck during this era show the year of his reign (for example, "43rd of Showa Era"); special issues marked his 50th anniversary. □

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Collecting Wooden Money

by William E. Pike, ANA 126342

In August 1939, Herman Boraker, a young man from Colorado, made history in a branch of numismatics called exonumia, or “objects that resemble money, but are not designed to circulate as money.” He wrote a short article in *Numismatic Scrapbook* magazine titled “Wooden Money Data,” the first published listing of wooden money issues. With it, a new hobby officially began.

Today, hundreds of individuals collect wooden money—commonly known as “wooden nickels”—and belong to a variety of regional and international organizations devoted to this specialty collecting area. Many are coin collectors who happened to stumble upon wooden money as a fascinating, wide-open and less expensive field that augments their interest in other areas of numismatics. For many, wooden money has become more

worthwhile than coin collecting and has turned into a major pastime.

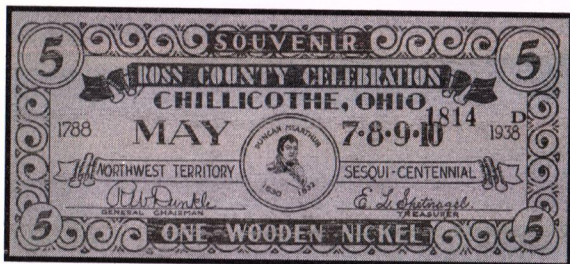
As with any hobby, there is far more to collecting wooden money than cramming specimens into Mason jars and cardboard boxes. It has its own history and methods, which form the heart of this small but expanding hobby.

The first wooden money, in the common, Western sense of the term, arose in the State of Washington during the Great Depression. As Christmas 1931 neared in the town of Tenino, the local bank closed down. To help keep trade going, the chamber of commerce decided to print paper scrip. This soon was replaced by issues printed on “slicewood.”

The idea of using slicewood “money” as souvenirs caught on in other towns, and thus the concept of the “wooden nickel” was born. Soon, wooden pieces



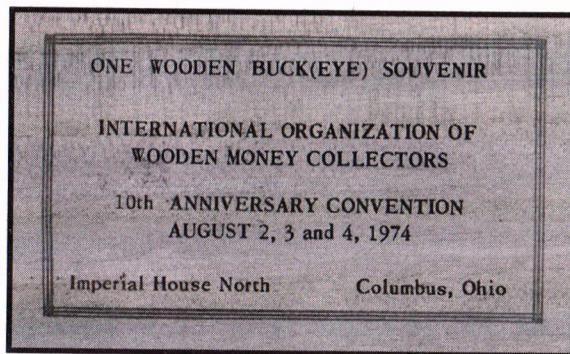
The first wooden money was issued in Tenino, Washington, during the Great Depression. The idea soon spread, and many towns began to produce souvenir pieces.



This flat is an excellent example of an "official" wood. It is part of a series of six issued in 1938 by the Northwest Territory Sesqui-Centennial Committee of Ross County, Ohio.

shaped like coins and paper money were printed for special events across North America, and, inevitably, collectors began springing up as well.

Apparently, the new hobby grew at a rapid rate. By the time Boraker's first listings appeared in print in 1939, *Numismatic Scrapbook* was swamped with mail from excited collectors. The listings continued monthly until the outbreak of World War II. Throughout the

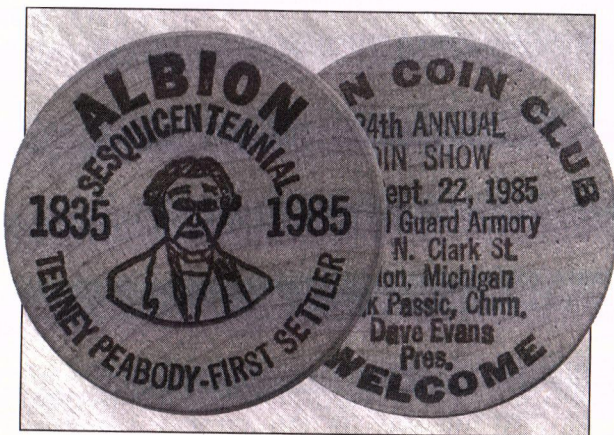


One of a series of 20 flats, this wood was issued by the International Organization of Wooden Money Collectors during the two years leading up to its 10th anniversary meeting in Columbus, Ohio.

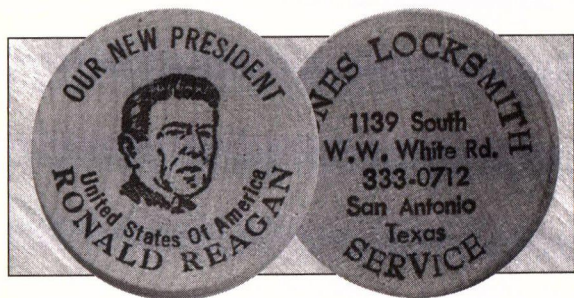
war years, a few articles appeared in various publications, proving that interest in this collecting specialty continued.

The wooden money hobby produced its first few personalities—collectors who helped break fresh ground and set the path for the future. One was Dr. Sydney Holmes of Boston, who in 1941 was reported to own 593 woods (a modest figure by today's standards) and experimented by dividing his collection by geographic areas. Another collector, L.L. Clough of Elmsmere, New York, wrote for the Albany Numismatic Society one of the first comprehensive reports on the hobby. Today it is an important document of wooden money history.

Another collector, Emil DiBella of Bronx, New York, who in the mid-40s had one of the largest collections in the nation, contributed greatly to the study of wooden money around 1951 by writing a 43-page booklet, "A History and Check-List of Wooden Money." This work offers an in-depth study of wooden money history from an international perspective, as well as a lengthy



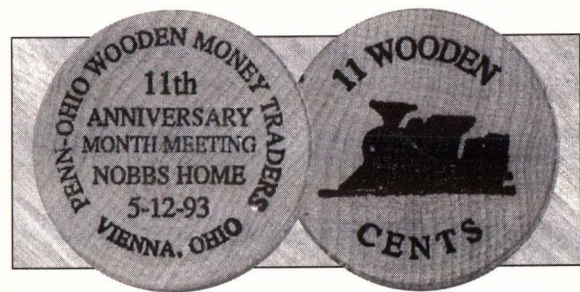
This large round commemorating the anniversary of Albion, Michigan, is called a "semi-official" wood because it was issued not by the town, but by the Albion Coin Club.



These two specimens are typical examples of political and advertising woods.

overview of methods of collecting, storing and cataloging woods. His booklet was a landmark in the evolution of the hobby, as it gave a deeper sense of substance to the pursuit. It also is an important document for the wooden money historian, including interesting bits of information. For example, "as of 1950 wooden money has been issued in 43 States from about 330 different cities and towns and ten foreign countries. The total number of known pieces issued has been about 1600."

DiBella followed this booklet with annual leaflets that listed new issues. At some point, he compiled this information in the first comprehensive listing of



Issued for the 11th anniversary of the Penn-Ohio Wooden Money Traders in 1993, this piece demonstrates that not all woods are "nickels."

woods of its kind, the *Guide Book of Wooden Money*. This booklet, which lists all known official issues by state and city, denomination (if any) and suggested market value, has been updated and re-published several times by various editors. Thus, by the late 1960s, the wooden money hobby was maturing into a bona fide field of interest.

The methods of collecting also have varied. Woods are cataloged mainly by shape and issuer. Most early woods were shaped like the Tenino scrip. They are called "flats," meaning they are printed on thin slices of balsa wood, shaped like paper money or post cards. However, flats soon gave way to the more familiar "rounds." Usually more durable than flats, rounds are small, wooden disks, often the size of a Morgan or Peace dollar, though sometimes larger. Early specimens having a denomination of 5 cents probably prompted the nickname of "wooden nickel," and the addition of an Indian or Buffalo design cemented the title.

Today these items are made mainly by collectors, clubs or other organizations. Most collectors still prefer to see a denomination on wooden money. Issuers have experimented widely with shapes over the decades, creating a variety of sizes, thicknesses and dimensions. One particular anomaly that is seen relatively often is the "stick"—a wood produced in the shape of a tongue depressor.

To a collector, the issuer of the wood is just as important as its shape. A specimen issued by a primary group, such as a chamber of commerce for a festival or a centennial committee for a town's anniversary, is known as an "official" wood. If a secondary group, such as a coin club, issues the wood for a regional,



Part of an ongoing series issued by the Hawaii State Numismatic Association, this wood is dedicated to endangered wildlife.

non-numismatic event, then the specimen is known as a “semi-official” wood.

There are other categories, too. “Personal” woods are those issued by individuals for birthdays, holidays and other occasions. “Commercial” or “advertising” woods are given out by businesses as promotional gimmicks. “Coin club” woods are made for coin shows and conventions. “Political” woods most often are seen at election time.

Woods with no known source are known as “mavericks” and often are discarded when found in an auction lot or an old collection. Good detective work, however, sometimes uncovers the issuer.

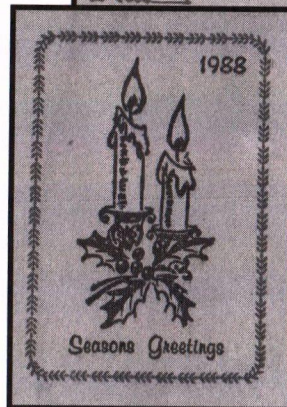
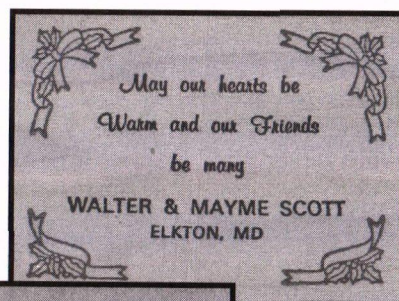
Wooden money collections take on many forms. Some individuals collect only official and semi-official woods, some specialize in one geographical area or type (for example, specific commercial woods or political woods). Most, however, collect any or all of these.

No matter what approach they use, the same terminology applies. This uniformity is ensured by the existence of several organizations that promote the collection and study of wooden money. The oldest of these, the International Organization of Wooden Money Collec-

tors (IOWMC), was started at an ANA convention in Cleveland in 1964 by subscribers to a newsletter begun by Ohio collector Wendell Morningstar. After the IOWMC was formed, the hobby entered a decade of growth, as once-solitary collectors from across the nation enthusiastically flocked together.

By 1971 another comprehensive booklet concerning the hobby was published: *The Story of Wooden Money* by Earl R. O’Cathey. Complete with photographs of Tenino and other places in the history of wooden money, it perhaps is the best study of the subject.

As so often happens with organizations, rapid growth brings division, and by 1975 two factions had formed among the IOWMC leadership. One was a purist, “official woods only” approach to the hobby, the other a more inclusive collecting approach. Morningstar and the



This personal wood was issued for Christmas by the Scott family of Elkton, Maryland. Such items are traded widely among collectors.



Most wooden money clubs issue annual woods. Dedicated Wooden Money Collectors, for example, produces one for each ANA convention, at which its annual meetings are held.

purist faction broke away and in 1976 formed the Dedicated Wooden Money Collectors (DWMC).

By now, however, such ideologies, if one can call them that, are all but unseen as the two groups work on equal footing, each with several hundred members. Their respective newsletters, "Bunyan's Chips" and "Timber Lines," update collectors on the latest issues and offer articles on various aspects of the hobby. Regional clubs also keep collectors in close contact.

Information about the IOWMC can

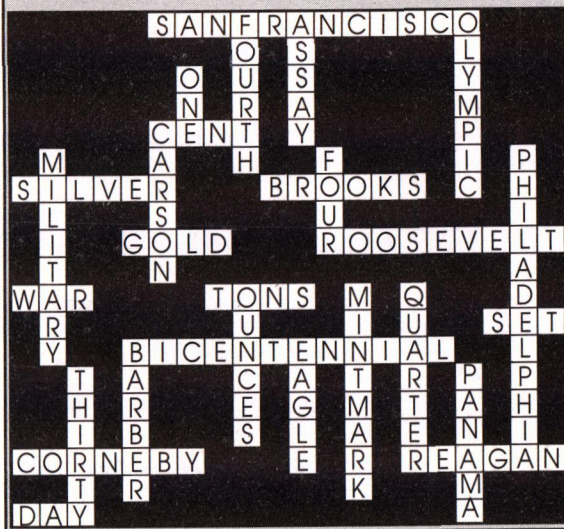
be obtained from E.T. Walton, P.O. Box Stroudsburg, PA 18360-0501. Information about the DWMC can be obtained from Dan Scheid, 5214 N. Autumn Ln., McFarland, WI 53558.

The wooden money hobby has brought joy to thousands of collectors over the past several decades. Whether as an addition to coin collecting or a field unto itself, it has captivated many because it offers affordability, camaraderie, and opportunities for scholars, writers and organizers. Because it has a strong structure and solid history, wooden money should prove a stable collectible for many years to come. □

William Edward Pike has collected coins for 15 years and woods for 10. He has written a number of articles on wooden money, including "A Walk in the Woods," which appeared in *THE NUMISMATIST* in 1989.

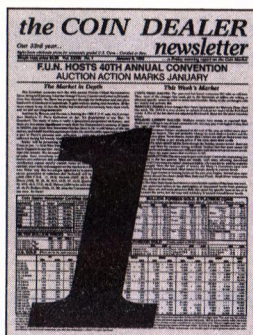
West Point Puzzler solution

FROM PAGE 1483



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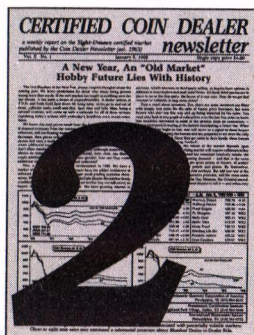
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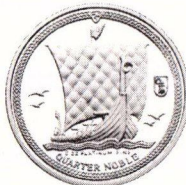
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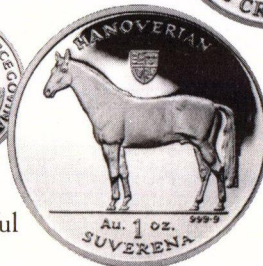
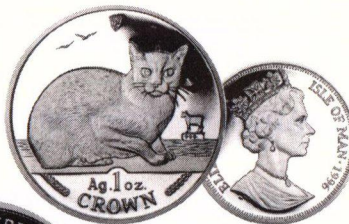
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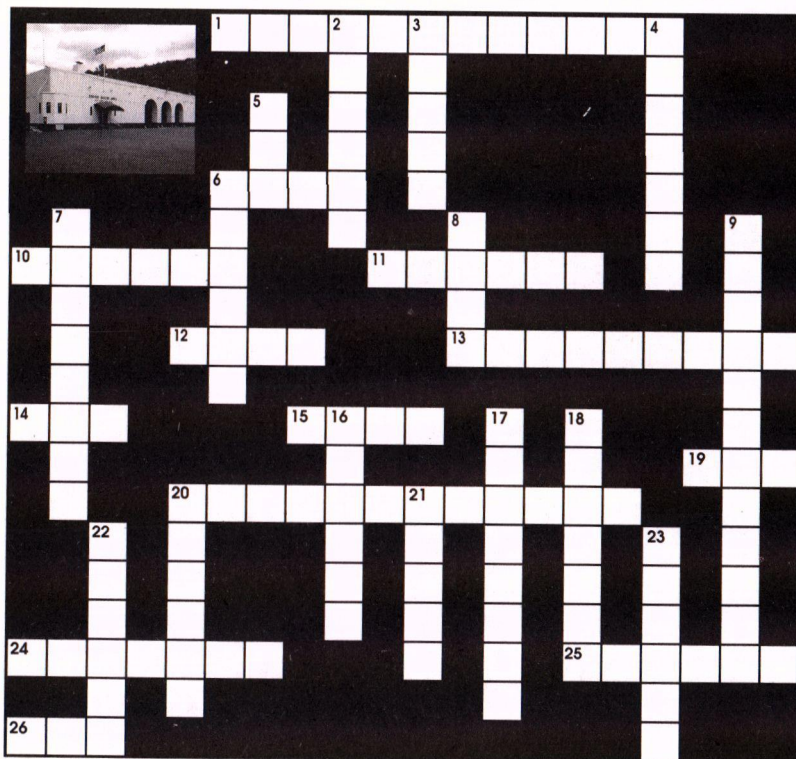
Quiz Quarters

West Point Puzzler

by Marilyn Reback, ANA 129422

Complete this crossword to find out how well you know the history of the West Point Mint.

SOLUTION ON PAGE 1480



DOWN

2. West Point is the United States' ___ mint.
3. West Point received 142 truckloads of gold when the New York ___ Office was closed in 1982.
4. West Point struck the first official gold coin produced in the United States in more than 50 years—the \$10 commemorating the 1984 ___ Games.
5. The West Point Mint operates in a ___-story-tall building.
6. In 1970 millions of ___ City silver dollars were moved to West Point from vaults in the New York City sub-Treasury building.
7. The West Point Mint is located in New York State near the United States ___ Academy.
8. Among the commemorative coins struck at West Point are the World Cup Soccer Tournament half dollar and \$5 issued in nineteen ninety-___.
9. Dies for coins struck at West Point are produced at ___.
16. The 142 truckloads of gold in 4 across weighed more than 57.7 million fine troy ___.
17. The ___ for West Point is W.
18. American Eagle gold bullion coins, made at West Point, come in four sizes: one ounce, one-half ounce, one-___ ounce and one-tenth ounce.
20. The first Superintendent of the West Point Mint was Clifford ___.
21. West Point produces many of the American ___ bullion coins.
22. The West Point facility was completed and occupied in nineteen ___-eight.
23. In 1975 and 1977, West Point produced 1-centesimo coins for ___.

ACROSS

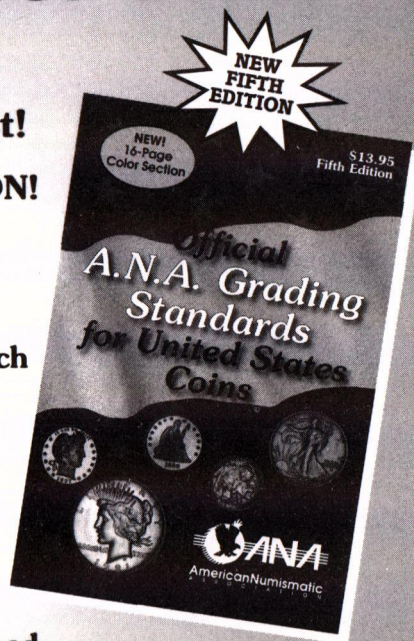
1. West Point and ___ both became official U.S. Mints in 1988.
6. The first coin denomination produced at West Point was the ___.
10. The West Point Mint is the main storehouse for the nation's ___.
11. Mary ___ was Director of the U.S. Mint when West Point struck its first coins.
12. The American Arts medallions were the first numismatic items struck in ___ at West Point.
13. The first uncirculated 10-cent coin to carry the West Point mintmark was made in honor of the 50th anniversary of the ___ dime.
14. The West Point Mint is located on four acres of land deeded from the ___ Department.
15. In 1938 nearly 70 ___ of silver bullion were stored at West Point.
19. 15 across can be purchased as part of the 1996 uncirculated ___.
20. In 1974 coin presses were installed at West Point because all the Mints were busy preparing extra coins for the U.S. ___ celebration.
24. Bert ___ was the second Superintendent of the West Point Mint.
25. On March 31, 1988, President ___ signed legislation making West Point an official United States Mint.
26. From 1974 through 1986, the mint at West Point struck 7.2 million 1-cent coins every ___.

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Cherrypicking Columbian Expo Half Dollars

by Akio Lis, J 160456

One of the most well-known and abundant United States commemorative coins is the Columbian Exposition half dollar, which marks the 400th anniversary of Columbus' landing in the "New World." The idea for a World's Fair to celebrate the 400th anniversary of Columbus' discovery of America was discussed as early as 1884. The eventual decision to hold the fair in Chicago, however, was not made until 1890.

It took four votes in the House of Representatives before Chicago was selected, ahead of New York, Washington and St. Louis. Invitations to other countries requesting their participation were sent by President Benjamin Harrison on Christmas Day 1890.

Although many expositions celebrating American accomplishments in the Industrial Age had been held, this was only the second to be officially sanctioned and supported by the United States government.

Construction of the Exposition buildings began in Spring 1891 in the Jackson Park area of Chicago's south side. Because of the late start and bad weather, the Exposition did not open until May 1, 1893.

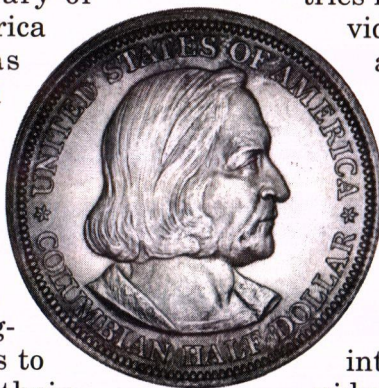
The opening ceremonies included speeches by various dignitaries, includ-

ing President Grover Cleveland, who opened the Exposition by pressing the button that started the machinery in the Palace of Mechanical Arts.

In all, 400 buildings were erected, taking up 200 of the 685-acre site. Countries from all over the world provided exhibits. The most popular attraction for the more than 27 million attendees was the 265-foot-high ferris wheel, which could carry 1,440 passengers in 36 cars and provided an amazing view for those daring enough to look out the car door.

An Act of Congress signed into law on August 5, 1892, provided authorization for the minting of 5 million Columbian Exposition souvenir coins from metal supplied by melting obsolete silver coins. The souvenirs were to be sold for \$1 each as part of the federal government's contribution to help defray the fair's cost. This was the first commemorative coin to be issued by the United States Mint, as well as the first to show the purported image of a real person.

Designed by Charles E. Barber, the obverse of the Columbian Exposition commemorative half dollar features a bust of Christopher Columbus facing right, with UNITED STATES OF AMERICA in an arc above the bust, and



Actual Size: 30.61mm



COLUMBIAN HALF DOLLAR below. An incuse letter B, the designer's initial, is found on the left truncation of the collar of the bust, above the B in COLUMBIAN.

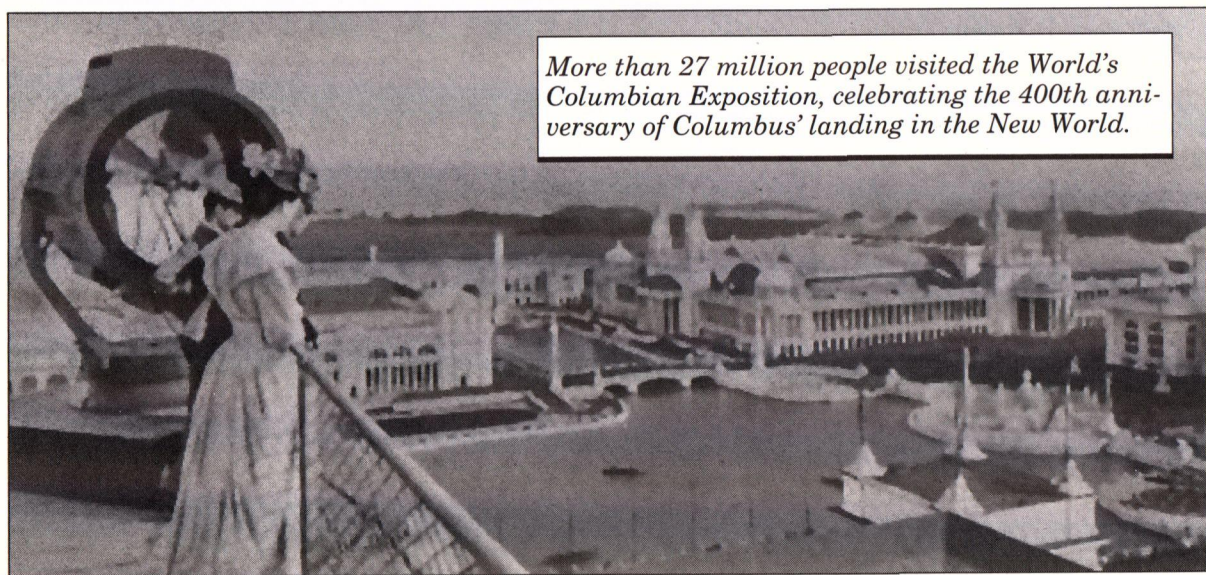
Experts disagree on the model for the bust of Columbus. Commemorative expert Anthony Swiatek believes that the bust was based on a fantasy design by Olin Levi Warner. Numismatist Arlie Slabaugh thinks it was taken from a statue by Jeronimo Suñel in Madrid, Spain, which, in turn, was based on a portrait by Charles Legrand in the Naval Museum, Madrid. Researcher Nathan Eglit credits a "so-called Lorenzo Iotto painting." It is unlikely, however, that any of these sources could have provided an actual likeness of Columbus, since no contemporary images of the famous explorer are known.

The reverse motif, designed by George T. Morgan, shows a three-masted caravel sailing to the left (or westward) above the Eastern and Western Hemispheres, which divide the date ("14" to the left and "92" to the right). The words

WORLD'S COLUMBIAN EXPOSITION CHICAGO almost completely encircle the design, except for the date of issue, which can be found at the bottom. A small "m," for Morgan, is at the lower right edge of the center sail. Because the hemispheres are so close to the underside of the ship, the design was called the "ship on wheels."

The first Columbian Exposition commemorative half dollars were minted on November 19, 1892. A total of 950,000 coins were eventually struck with the date 1892. Since the fair did not open until 1893, the remaining approximately 4,050,000 authorized coins were produced with the date 1893.

All coins were sold for \$1 each at the Exposition. Because sales were poor—probably because of a slowdown in the economy at the time—2,501,700 of the coins dated 1893 were melted. Of the coins not melted, many were put into circulation at face value by Exposition managers to help defray expenses. Thus, circulated Columbian Exposition com-



More than 27 million people visited the World's Columbian Exposition, celebrating the 400th anniversary of Columbus' landing in the New World.



The author recently discovered a new 1892-dated variety of U.S. Columbian Exposition half dollar. On the reverse, a repunched 2 can be seen to the right of the original 2 in the date.

J.T. STANTON

memorative half dollars are plentiful today, while Mint State or uncirculated are less common. Coins dated 1892 are rarer than those dated 1893.

As a result of manufacturing policies, these coins have many interesting errors and varieties. Probably the best known variety is the 1892 "repunched date," which is listed by Bill Fivaz and J.T. Stanton in *The Cherrypickers' Guide*. The repunching on the date of the coin illustrated in their book appears above the 92 in the date, but it is most apparent on the numeral 2.

I became interested in cherrypicking die varieties after taking Stanton's "Cherrypicking" course at the 1994 ANA Summer Conference in Colorado Springs. The Columbian Exposition half dollars were chosen as the focus of my study because of the previous low interest in them. Within a week, I located a number of examples of the repunched date described in *The Cherrypickers' Guide*, as well as a repunched date that appeared to be different from the others. After further study and consultation with Stanton, I became convinced that this coin was previously unreported.

This new 1892-dated variety involves

a repunched date with a repunched 2 to the right of the original 2. Other varieties of both the 1892- and 1893-dated coins also may be unreported. □

Sources

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A high-school student in Omaha, Nebraska, **Akio Lis** is a member of the Central States Numismatic Society, Nebraska Numismatic Association, Omaha Coin Club and CONECA. His interests include U.S. and foreign commemoratives, and Franklin Mint medals.

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Mithrapata, Dynast of Antiphellos - AR Stater, ca. 380 BC

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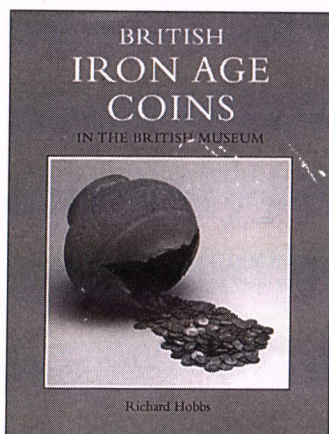
BOOKMARKS

BY LYNN CHEN

■ Released in 1996, **British Iron Age Coins in the British Museum** (ANA Library Cat. No. JB80.H6) by Richard Hobbs is a comprehensive catalog of more than 4,500 pieces from the British Museum. The coins covered were minted at the end of the Iron Age in the 1st century B.C. until prior to the Roman invasion of Britain in A.D. 43. It lists the earliest British gold and silver of the mid-1st century B.C. to the dynastic coins in central Britain and the regional issues. Indexes, bibliography and concordance are included.

This important, new hardcover reference on British Iron Age coinage is priced at \$70. Order from the British Museum Press, 46 Bloomsbury St., London WC1B 3QQ, England.

■ The tenth proceedings of the Coinage of the Americas Conference, held by the American Numismatic



British Iron Age Coins in the British Museum catalogs and illustrates more than 4,500 pieces of the unrivaled collection of Iron Age coins from the British museum.

New Book Traces Vietnam's Currency

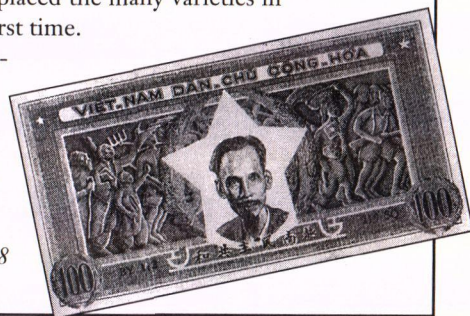
Howard A. Daniel III has published another in his series of books on Indochina entitled **Democratic Republic of Vietnam Coins and Currency** (ANA Library Cat. No. KA70.V5D3d). The new volume presents the emissions of the communist government in Vietnam from the end of World War II to the fall of South Vietnam, when its name was changed to Socialist Republic of Vietnam and the issues of the unified country were commenced.

Daniel catalogs the many kinds of circulating currency (overstamps, bonds, tax receipts, commodity coupons, etc.), accompanied by historical sketches explaining the political and economic situations that existed when the various emissions were used. His section on overprints is pioneering; the stamped notes are scarce to rare, and nobody has previously gathered so much information about them. Many other sections of the book also are first-in-print efforts, but there is nothing tentative about them; Daniel has done his research, and the listings are quite comprehensive. Included are such esoterica as telephone tokens (there seems to have been only one for the north); propaganda leaflets using currency themes; ship chandlers notes from Haiphong; and the Vietnamese army's form of military payment certificates (which are both plain and rare).

The majority of the book covers the ordinary circulating currencies, mostly paper, issued by the treasury and by the various regional authorities. The illustrations are superb; you have probably never seen examples of the early notes in such fine condition. His listings of serial block observations also represent new information, and the deductions he has been able to draw by examining hundreds of notes and recording their serial numbers and blocks have placed the many varieties in their proper sequences for the first time.

Readers can order this reference from numismatic book vendors or the Southeast Asian Treasury, P.O. Box 626, Dunn Loring, VA 22027-0626. The cost is \$34.95 postage paid.

—Joseph Boling, LM 2888



Society (ANS) in 1994, is documented in **The Token: America's Other Money** (ANA Library Cat. No. PA30.D6). Edited by Richard G. Doty, this volume contains 10 papers presented by the attending "token" scholars. The topics include Higley coppers, counterstamped large cents, A.M. Abrahams and his tokens, en-

cased postage stamps, Hard Times tokens, Civil War and transportation tokens, and an overview of U.S. tokens from 1700 to 1900.

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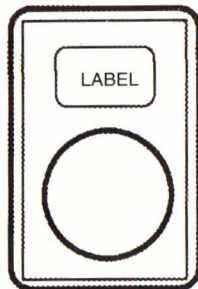
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The Half-Cent Coinage of 1825

continued from page 1440

planchetts. The *Montezuma* has not yet arrived but her arrival may be expected daily and will be reported to you with an attention to remit the amount with the requisite promptitude...

When the half-cent planchets were safely within the Mint, they were carefully weighed and examined to see if Boulton's invoice was correct, which it was. Some of the planchets were damaged during the long trip, however, prompting Moore to write the following letter to Boulton on July 22:

I avail myself of the present opportunity [i.e., a boat was preparing to sail for Liverpool], the most

favourable that has occurred since the rec^d of the copper planchets shipped by the *Montezuma*, to remit you a Bill of Exchange for £1000 Sterling [or \$4,444.44, which also paid for part of the forthcoming shipment] . . . from the misfortune of the Casks being stored in an unpropitious place, or from some other cause not obvious, many of the outside planchets are a little injured. It would be an improvement in the packaging of them if a few folds of brown paper were interposed between them and the sides of the Cask, in addition to the [. . .] envelope. The paper, by its absorbitive quality, would lessen the injurious effects of dampness if they should unfortunately be exposed to it. Casks made as tight & carefully, as if intended to hold liquids, would also be preferable to those used for dry packages. The execution of the

planchetts and, as far as we have had an opportunity to test the work, their weight, are very satisfactory.

I have the pleasure to acknowledge the receipt this morning of a Bill of Lading for the remainder of the half cent planchets by the *Algonquin*, which ship has arrived. A few days will elapse before the copper can be delivered, after which I will avail myself of the first good opportunity to make a remittance which shall cover the balance.

The planchets were unloaded from the *Algonquin*, whose captain was Charles Dixey, within a few days and at about the same local costs as the earlier shipment. The Mint was charged the munificent sum of 12.5 cents for each of the 33 casks brought from the ship. (It is of interest to note that the Mint no longer

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provided rum to the laborers unloading the heavy kegs, as had been done in the early days of the institution.) In all, Boulton had shipped 22,400 pounds of copper planchets, equivalent to 1,866,667 pieces. The total expense was about \$7,300, which was remitted by bills of exchange obtained from Richard Milne, a Philadelphia merchant-broker. The cost of each planchet thus was about 4 mills (10 mills equaled 1 cent).

Once the half-cent planchets were unloaded, little was done for some months. One would think that dies already would have been prepared and coinage started at once, but this was not the case. In fact, hubs last used in 1811 were brought out to execute the "new" dies for 1825. The Mint had plenty of time to create new artwork, but none was executed, perhaps because the half cent was held in such low esteem that no one thought it worth the time and effort.

In November 1825, the firm of Jonathan Ellicott & Sons of Baltimore applied for a quantity of half cents. Mint Treasurer James Rush responded in a letter dated November 23 that none was on hand "at present," but that a quantity might be available the following January.

Finally, on December 22, 1825, the half-cent planchets formally were taken to the coiner's department, and striking began. Chief Coiner Adam Eckfeldt delivered 63,000 pieces on the last day of the year. The newly struck coins remained at the Mint for several months, but sometime during the second quarter of 1826, all 63,000 pieces were distributed. (Mint records do not indicate exactly where these coins were sent.)

Following this distribution, demand for half cents apparently

ceased again. It was not until the last quarter of 1826 that Eckfeldt delivered another 234,000 coins struck from Boulton's shipment of half-cent planchets. Considering that the 1825 half cent is not as rare as a mintage figure of only 63,000 would indicate, it seems likely that part of the 1826 coinage was dated 1825.

Demand for the half cent remained low during the rest of the 1820s, yet the Mint continued to strike an ever-increasing number. By the end of 1828, Mint vaults held 561,000 half cents—all dressed up with no place to go. As far as we know, all half cents dated 1825 were paid out; however, many later issues actually were melted in the early 1830s for use as alloy in the coinage of gold and silver.

One reverse die and two obverse dies were used for the half-cent coinage of 1825. The first variety (Cohen 1-A/Breen 1-A), with a curl of Miss Liberty's hair falling directly above the 5 in the date, is the scarcer of the two (Rarity-3, perhaps 200 to 250 pieces known in all conditions). The second variety shows the curl centered between the 2 and the 5. It is relatively common (Rarity-1, perhaps 2,000 or more are known) and easily obtained at a modest price. •

Sources

National Archives (Record Group 104).
Account Book for Copper Coinage, 1796-1835.

_____. Director's Letter Book, 1824-1835.

_____. Treasurer's Letter Book, 1816-1850.

Noted for his original numismatic research, R.W. Julian specializes in the early history of U.S. coins. He recently received second-place honors in the ANA's Heath Literary Award and Wayte and Olga Raymond Memorial Literary Award competitions for his article "The Large Cents of 1815-16," which appeared in the January 1995 issue.

THE ADOPTIVE EMPERORS: COINAGE OF ROME'S ZENITH

The English historian Edward Gibbon termed the second century A.D. the "happiest age in history." Between 96 and 180 A.D., the Roman Empire was ruled by a series of capable emperors. After the assassination in A.D. 96 of Domitian, the last of the Flavian emperors, the Senate chose one of their own members, the elderly Nerva, to succeed to the throne. To secure the support of the army, the new emperor adopted the general Trajan as his son and heir in A.D. 97. This adoption set a precedent, for the next four emperors—Trajan, Hadrian, Antoninus Plus, and Marcus Aurelius—would come to the throne as the adoptive son of their predecessor. Under these "adoptive emperors," the Roman Empire would reach the zenith of its power and prosperity.

In A.D. 98, Trajan became emperor upon the death of Nerva. Under Trajan, the Roman Empire underwent its last significant territorial expansion. After two campaigns (A.D. 101-102 and 105-106), Trajan annexed the Kingdom of the Dacians (modern Romania). In A.D. 105, the Kingdom of the Nabataeans was converted into the Roman province of Arabia Petraea. In A.D. 114, a dispute with Parthia led Trajan to annex Armenia and invade Mesopotamia. In A.D. 116, Mesopotamia was declared a Roman Province. However, rebellions in the East, including those of the Jews, forced Trajan to retreat. He died in A.D. 117 before he could resume campaigning in the East. Before his death, Trajan named his adopted son Hadrian as his heir.

The reign of Hadrian was one of consolidation. The new emperor gave up Trajan's eastern conquests—Armenia regained its former status as a Roman vassal state. Other frontiers were strengthened. In Britain, the wall he built to defend against the Scottish tribes is still to be seen. Hadrian spent most of his reign outside of Italy, touring the provinces to see first-hand what were each territory's needs. In A.D. 136, Hadrian adopted a certain L. Ceionius Commodus, who took the name Aelius Caesar, as his son and heir. However, the death of Aelius in A.D. 138 compelled Hadrian to designate a new heir, Antoninus. In turn, Hadrian compelled Antoninus to adopt Lucius Verus, the son of Aelius, and a nephew of Antoninus, Marcus Annius Verus, renamed Marcus Aurelius. Hadrian died later that same year.

The reign of Antoninus Pius (A.D. 138-161) was notable chiefly for its tranquility, although in Britain a new defensive line north of Hadrian's Wall was built to keep the Scottish tribes further at bay. Also notable was the long apprenticeship of Marcus Aurelius, who was named Caesar in A.D. 139. By the time of the death of Antoninus in A.D. 161, Marcus was thoroughly prepared to assume the burdens of office. As it turned out, they would prove to be considerable.

Upon his accession, Marcus Aurelius elevated his adoptive brother, Lucius Verus, to the position of co-emperor. Marcus, however, was clearly the supreme authority. Marcus was to spend much of his reign on campaign. Invasions of German tribes from the north and of Parthians from the east bedeviled the empire. Plague, brought back from the east by the army in A.D. 166, swept the empire (a second wave of plague carried Lucius Verus away in A.D. 169). Despite these shocks, Marcus was able to restore order on the eastern frontier and was poised to annex territories on the northern frontier at the time of his death A.D. 180. Marcus was succeeded by his son Commodus, thus breaking the pattern of succession through adoption. Commodus proved to be a despot. With his accession, Rome's greatest age came to an end. The assassination of Commodus at the end of the year A.D. 192 ushered in four years of civil war.

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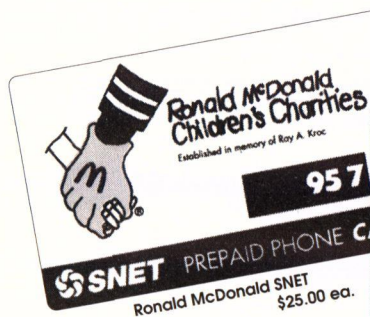
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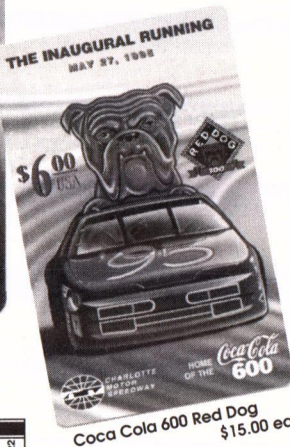
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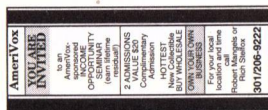
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MEMBERSHIP NEWS

Calendar of Events

Calendar listings are published as a service to member clubs of the American Numismatic Association. Entries must be received at least eight weeks prior to the cover date of the magazine and preferably as much as four months in advance so announcements can appear in several consecutive issues. Type or print information and send to Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279 or fax 719/634-4085. Receipt of show notices is acknowledged by post card; if you do not receive confirmation of your listing, contact the Publications Department.

EAST

DECEMBER

1 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180, telephone 518/274-4216.

15 SYRACUSE, NY. Ramada Inn, 1305 Buckley Rd. Onondaga Numismatic Association Coin Show. Edmund J. Wlodarski, c/o ONA, 8026 Trina Cir. W., Clay, NY 13041-9159, telephone 315/699-3711.

JANUARY 1997

5 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180,

telephone 518/274-4216.

24-26 WHITE PLAINS, NY. Westchester County Center, Bronx River Pkwy., Tarrytown Rd. & Central Ave. Westchester Coin, Paper Money & Stamp Show (WESPSEX) hosted by the White Plains & Westchester County Coin Clubs. Earl H. Peltin, P.O. Box 122, Eastchester, NY 10709, telephone 914/961-3305.

ANA EVENTS

March 20-22, 1997 CLEVELAND, OH. Cleveland Convention Center. National Money Show sponsored by the American Numismatic Association. Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

April 20-26, 1997 National Coin Week, Theme: "The Changing Face of Money." Education Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

July 12-18, 1997 COLORADO SPRINGS, CO. The Colorado College. 29th Annual Summer Conference. Education Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

July 30-August 3, 1997 NEW YORK, NY. New York Marriott Marquis Hotel, 1535 Broadway. ANA 106th Anniversary Convention. Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

NATIONAL/REGIONAL ORGANIZATIONS & EVENTS

November 30-December 1 IRVING, TX. Howard Johnson Convention Center, 120 W. Airport Fwy. (old Hwy. 183). Dallas-Fort Worth Metroplex Coin Show sponsored by Numismatics International. NI, c/o Box 224584, Dallas, TX 75222-4584, telephone 214/262-4491 (6 to 9 p.m.).

January 9-12, 1997 ORLANDO, FL. Orange County Convention/Civic Center, 9800 International Dr. 42nd Annual FUN Show conducted by the Florida United Numismatists. Cindy Grellman, c/o FUN, P.O. Box 951988, Lake Mary, FL 32795, telephone 407/321-8747.

February 7-9, 1997 ST. LOUIS, MO. Henry VIII Hotel, 4690 N. Lindbergh Blvd. (Hwy. 67). St. Louis Numismatic Association 33rd Annual Greater America Coin Fair. Mike Orlando, P.O. Box 1102, St. Louis, MO 63074.

February 14-16, 1997 HOUSTON, TX. J.W. Marriott (Galleria), 5150 Westheimer. 40th Annual Money Show hosted by the Greater Houston Coin Club. Jesse Vaughan, 6610 Stewart Rd., Suite 127, Galveston, TX 77551, telephone 409/740-2563, fax 409/744-3176, E-mail jlv@tusk.gc.edu.

February 19-23, 1997 LONG BEACH, CA. Long Beach Convention & Entertainment Center, 100 S. Pine Ave. Long Beach Coin & Collectibles Expo. Ronald J. Gillio, telephone 805/962-9939; fax 805/963-0827.

FEBRUARY 1997

2 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180, telephone 518/274-4216.

15-16 STATE COLLEGE, PA. Nittany Mall, E. College Ave. Annual

Coin Show sponsored by the Centre Coin Club. Thomas E. Daubert, 378 Bradley Ave., State College, PA 16801.

SOUTH

DECEMBER

1 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. (E. of I-95). Gold Coast Coin Club Coin, Stamp & Collectible Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

JANUARY 1997

5 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. (E. of I-95). Gold Coast Coin Club Coin, Stamp & Collectible Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

19 FT. LAUDERDALE, FL. Coral Ridge Mall, 3200 N. Federal Hwy. (@ Oakland Park Blvd.). Fort Lauderdale Coin Club Coin & Stamp Show. E.O. Smith, c/o FLCC, P.O. Box 22102, Ft. Lauderdale, FL 33335-2102, telephone 954/791-6198.

25-26 VERO BEACH, FL. Community Center, 14th Ave. & 23rd St. 33rd Annual Coin & Stamp Show sponsored by the Treasure Coast Coin Club. TCCC, P.O. Box 3373, Ft. Pierce, FL 34948, telephone 561/466-0475.

FEBRUARY 1997

1-2 COLLEGE STATION, TX. Ramada Inn, 1502 S. Texas Ave. (Bus. Rt. 6). Bryan-College Station Coin & Card Show conducted by the Brazos Valley Coin Club. Robert or Jean Stan-

ley, c/o Brazos Valley Coin Club, P.O. Box 242, Wellborn, TX 77881, telephone 409/690-6745.

1-2 VICKSBURG, MS. Park Inn International, just off I-20. 54th Semi-Annual Vicksburg Coin Show sponsored by the Vicksburg Coin Club. Cason Schaffer, 107 Eastview Dr., Vicksburg, MS 39180, telephone 601/638-1195.

2 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. (E. of I-95). Gold Coast Coin Club Coin, Stamp & Collectible Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

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CENTRAL

JANUARY 1997

19 MUNCIE, IN. Ball State University Student Center—Cardinal Hall, 2200 University Ave. Muncie Coin & Stamp Club 40th Annual Coin & Stamp Show. Ray Saylor, c/o MCSC, P.O. Box 1184, Muncie, IN 47305, telephone 317/288-0371.

FEBRUARY 1997

1-2 FAIRVIEW HEIGHTS, IL. Ramada Inn, Rt. 159 & I-64. Dupo Coin Club's 40th Annual Coin Show. Show Chairman Harry Niccum, P.O. Box 3153, Fairview Heights IL 62208,

telephone 618/632-3331.

2 BLOOMFIELD HILLS, MI. Birmingham Masonic Temple, 357 Woodward Ave. Annual Coin Show held by the Birmingham-Bloomfield Coin Club. John L. Frank, 725 S. Adams, #21, Birmingham, MI 48009, telephone 810/644-8818.

WEST

DECEMBER

8 SCOTTSDALE, AZ. Knights of Columbus Hall, 4208 N. 82nd St. Coin, Stamp, Post Card, Sports Card & Collectible Show sponsored by the Camelback Collectibles Club. Bob Phelan, c/o CCC, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

JANUARY 1997

5 SAN BERNARDINO, CA. National Orange Show Events Center, Gate 8, Citrus Bldg., S. Arrowhead Ave. 34th Annual Coin & Collectible Show conducted by the San Bernardino County Coin Club. Bill Grant, c/o SBCCC, P.O. Box 295, Patton, CA 92369-0295, telephone 909/864-7617, E-mail MESARED@aol.com.

24-26 TUCSON, AZ. Tucson Convention Center, 260 S. Church. 33rd Annual Tucson Rare Coin Show sponsored by the Tucson Coin Club. Show Chairman Tony Tumonis, P.O. Box 17021, Tucson, AZ 85731, telephone 520/326-8028.

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CDACC, P.O. Box 4776, Coeur
d'Alene, ID 83814, telephone 208/
664-1004.

GERMANY

FEBRUARY 1997

2 HEIDELBERG. Elementary
School, Patrick Henry Village (Auto-
bahn Frankfurt-Karlsruhe, Schwetzingen
Exit). Coin Show sponsored by the
Heidelberg Coin & Stamp Club.
Harley G. Miller, Im Kreuz 18, 74906
Wollenberg, Germany, telephone
0049-6268-555.

Club Activities

The ANA is pleased to welcome to membership the Four Corners Coin Club, P.O. Box 2500, Farmington, NM 87499-2500; and the Middle Tennessee Coin Club, P.O. Box 1791, Brentwood, TN 37024.

The **Ocean County Coin Club** (OCCC) urges other coin clubs to follow its example of encouraging young collectors to join by offering special programs. Club members have started a monthly "Junior Numismatic Newsletter" to stimulate retention of young members. A short article and quiz is featured in each issue; junior members completing the quiz are eligible for free coins, depending on their scores. (The OCCC gives credit for the idea to the **Ozark Coin Club** in

Springfield, Missouri.)

Young numismatists also got a boost from the **New England Numismatic Association** at its 52nd annual convention in Marlboro, Massachusetts. ANA President Kenneth Bressett was the guest speaker during a YN program organized by Larry Gentile. Door prizes, a video presentation, a Boy Scout merit badge clinic and free lunch were all part of the program.

The **Society of Double Die Collectors of America** (SDDCA) recently celebrated its first anniversary. George Wilkinson, program and publicity chairman for the club, delights in reporting that the new group already has nearly 200 members, all of whom receive the club's monthly publication, "Double Talk." To obtain additional information,

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Membership Report

The following applications for membership, representing membership numbers 173215 through 173607 and life members 4823 through 4833 were received before October 11, 1996. Unless accompanied by one of the following codes—A (Associate), J (Junior), LM (Life Member), CLM (Converted to Life Member) or LC (Life Club)—all applications are for Regular Membership. Absence of a state heading indicates that no applications were received from that state. Proposers are listed at the beginning of this report.

Upon receipt of their application, admission fee and dues, the individuals listed below are deemed members of the

Association, with all rights and privileges other than the right to vote. If written objection to the admission of an applicant is received by the Executive Director within 30 days of this publication, the Executive Director shall notify the applicant of such objection, requesting a reply within 20 days after the applicant's receipt or rejection of the notice. After the expiration of this 20-day period, the Executive Director shall present the written objection, along with the applicant's response, if any, and all other information relating thereto, to the Board of Governors for a determination as to whether or not to revoke the applicant's membership. In the event that such membership is revoked, the admission fee and dues shall be refunded. If membership is not revoked or if the objection is not upheld, the applicant's membership will remain in effect, and the applicant shall have the right to vote.

PROPOSERS

The following have sponsored the indicated number of new members:

David T. Alexander (2), Irving E. "Gene" Anderson (1), Terry T. Armstrong (2), Albert L. Baber (9), Forrest S. Bayard (2), Don Bonser (1), Eugene A. Collister (1), Gordon R. Donnell (1), Francis M. Fazzari (1), David L. Ganz (1), Arthur Garnett (1), Lawrence J. Gentile (8), Michael A. Graham (1), Guam Coin Club (1), John L. Hadaway (1), David Hall (1), Robert L. Hall (1), Alex Haried (1), Ed Hasson (1), Don Ketterling (1), Carl J. Klein (1), Roy E. Kuester (1), Scott T. Loos (1), Art Lowrie (2), Martha Madrid (1), V.R. Marshall III (1), Mark K. McWhorter (1), Steven A. Middleton (1), William H. Nugent III (4), Jason Pinsky (1), Joel D. Rettew (1), Dale L. Rishel (1), Amadou Sanoe (1), Robert E. Sather (1), Richard E. Snow (1), J.T. Stanton (1), Anthony Swiatek (9), Gloria R. Swiatek (4), John W. Wilson (2), Peter Yeung (1), Donald Young (2)

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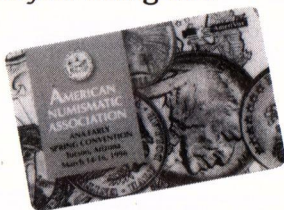


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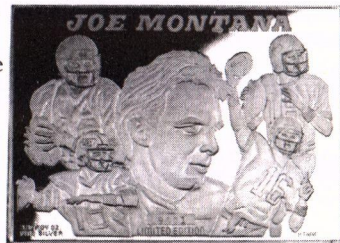
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Obituaries

RAY O. LEFMAN—LM 363

Collector, teacher and hobby activist Ray O. Lefman of Kansas City, Missouri, died on September 22, 1996. He was 80 years old.

A life member of the ANA who joined the Association in 1948, Lefman was very active in the hobby, especially in the Central States Numismatic Society (CSNS), which he joined in 1957 and served three decades as a board member, including a term as president from 1960-62. (CSNS named its medal of merit in his honor.) Lefman was appointed to the United States Assay Commission by President John F. Kennedy in 1963 and was most proud of buying a 1795 \$10 gold piece for \$40 earned from his paper route.

Born in 1916 in Higginsville, Missouri, Lefman moved to Kansas City in 1946 following service during World War II in the Army Medical Corps. He was a partner in the Clay Coover Drug Store for 12 years before becoming a special-education teacher at Northeast Junior High School in Kansas City in 1958. He retired in 1980. He is survived by his wife, Betty; a sister; and two nephews.

JACK COLLINS—ANA 97110

Numismatic writer, researcher, photographer and co-founder of the Numismatic Bibliomania Society (NBS), Jack Collins died on September 27, 1996, in his home town of South Gate, California. A member of the ANA since 1978, Collins was 57 years old.

Collins first became known as a cataloger for Hillcrest Enterprises. He later compiled catalogs for A-Mark and for Pine Tree Numismatic Auctions, where he worked with Walter Breen. Collins cataloged and photographed the Robinson S. Brown Collection of Large Cents, the first complete collection of Sheldon-numbered large cents ever sold at auction. His work set the standard for modern cataloging.

Collins collaborated with Breen on a number of projects and edited his *Encyclopedia of United States Half Cents*. He was finishing a book entitled *Silver Dollars of 1794* when he died. Collins' work with Breen on an update of William Sheldon's reference on large cents is now being completed by Mark Borckardt of Bowers and Merena Galleries. •

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Robert Gilmor Jr.

continued from page 1453

"at a private sale" during his lifetime. We can be sure that Robert Gilmor III inherited the entire numismatic collection due to its valuation as collateral.

If Attinelli was correct, and Robert Gilmor Jr. had sold all but a few "heirloom" coins before his death, there is simply no way that a few, scattered survivors of the collection could have been valued at \$1,100 on November 12, 1852. At that time, only one collection—that of Dr. Lewis Roper, which was sold on February 20, 1851, by the Philadelphia auction house of Moses Thomas & Sons—had realized more than \$1,000 at auction. A canny attorney like Howard was unlikely to accept a coin collection as collateral without hard evidence that it could command such a sum at public auction.

Writing nearly 30 years after Robert Gilmor Jr.'s death, Attinelli often was forced to rely on the memories of elderly numismatists for details. In this case, the confusion probably arose from the fact that Robert Gilmor III went by the name of Robert Gilmor Jr. after his grandfather, subject of the Anniversary medal, died in 1822. So Robert Gilmor Jr. did *not* sell his coins during his lifetime.

This view is bolstered by evidence gleaned from the introduction to Strobridge's E.J. Snow sale conducted March 19-21, 1878, in which the dealer stated that in 1861 "The Great Gilmour [sic] Collection was then breaking up, and out of it I had obtained many valuable pieces." He named three specific coins and medals cataloged in the Snow Collection.¹⁷

In light of Robert III's 1852 letter to Howard and the evidence offered by Strobridge, it appears that 1861

marked the date of the "private sale" mentioned by Attinelli. It still seems, however, that a few "heirloom" coins, like the Brasher doubloon, were inherited by family members.

The Collection Breaks Up

STROBRIDGE'S MEMORY IS substantiated by a new find, two letters to Bishop William Rollinson Whittingham, a prominent Episcopal divine and amateur antiquarian, from John P. Des Forges (?- c. 1881), a dealer in coins, books, autographs and bric-a-brac, with a shop on St. Paul Street in Baltimore. (Des Forges is utterly obscure today, although he was known to 19th-century collectors. For example, he was one of nine dealers authorized to receive bids for W. Eliot Woodward's 18th sale.) In the first letter, dated March 1, 1861, Des Forges offers the bishop "an additional lot which I purchased yesterday from Mr. Robt. Gilmor, Jr. [since Robert Gilmor Jr. died in 1848, the person referred to here is Robert Gilmor III], being some of the late Mr. R. Gilmor's collection." The dealer asks the bishop to choose whatever he would like from this lot and promises that Whittingham will find "some rare ones among them."¹⁸

This letter provides two important bits of information. First, it confirms that Robert Gilmor III did not actually surrender the coin collection to Benjamin Chew Howard as collateral for the 1852 loan. Second, it buttresses Strobridge's 1861 date as the year in which the "Gilmour" collection was sold. It seems likely that the decision to sell was motivated by necessity. When Des Forges wrote, Abraham Lincoln's presidential inauguration was only four days away, and the nation was drifting toward civil war. As a resident of a border state, Robert Gilmor III would have

been wise to convert collectibles into specie.

In the second letter, dated March 11, Des Forges sent to the bishop

the entire remd. of the Gilmor collection or rather the antique dept. of it, I mention where they are from believing it to be a recommendation—Having been collected about Fifty years ago, they are not so likely to be counterfeit—Please take what you choose rejecting such as are duplicates or too much defaced—The prices marked were put on by a N.Y. dealer before they came to me and are not my prices. They may be too high or too low—I am content to leave prices with you.¹⁹

This letter considerably refines our understanding of the disposal of Robert Gilmor Jr.'s numismatic collection. Strobridge said the Gilmor collection was "breaking up" in 1861; he bought "many valuable pieces," but not the bulk of the collection. Des Forges bought "the remainder" of the Gilmor cabinet, but again, not the bulk of the coins. This means the heart of the collection was sold during the first two months of 1861. Once again, the question is, to whom?

A New York Dealer

ONE POSSIBLE EXPLANATION is provided by Des Forges' March 11 letter, stating that a "N.Y. dealer" had priced the coins. This might be interpreted as an appraisal, or it could have been part of a private transaction. In the latter scenario, this dealer may have priced the coins individually, in preparation for making an offer to buy the entire collection. The dealer and Robert III may not have come to terms on all pieces, thus the prices would still be attached to the remainders purchased by Strobridge and Des Forges.

Who might this "New York dealer" have been? Two candidates come immediately to the fore. One is Augustus B. Sage (?-c. 1875), Gotham's pre-eminent antebellum coin merchant. A co-founder of the American Numismatic Society, cataloger of auction sales and fixed price lists, and prolific issuer of tokens, Sage would have been a natural choice. The other possibility is John K. Curtis (1828-?), a watchmaker/jeweler by trade as well as a serious numismatic dealer. He had the wherewithal to purchase large collections, for Attinelli notes that in 1858 Curtis caused a sensation in American numismatics when he paid \$700 for the "Siegfried Collection" from Easton, Pennsylvania.

Assuming Sage or Curtis purchased the bulk of the Gilmore collection, when and how was it disposed of? Sage began his numismatic activities around 1855 and Curtis about 1857. If either purchased the collection privately from Robert III, they could have sold it to one of their clients in the same manner, thus leaving no trail. There would be a record if either placed the coins in a public auction sale or fixed price list. Sage's and Curtis' auctions and price lists from 1855 to 1862 do not reveal a collection of anything near the scope and comprehensiveness of the Gilmore cabinet. Nor does it seem likely that Sage or Curtis would have publicly sold the coins without mentioning their provenance, since both Attinelli and Des Forges agreed that the Gilmore pedigree added value.

On the other hand, the "New York dealer" merely may have appraised the coins prior to Robert III's selling them to someone else. That someone could have been Edward Cogan (1803-84), a Philadel-

phia dealer who has come to be known as the "father of the American coin trade." His first auction sale, held on November 1, 1858, attracted wide publicity for the high prices the coins brought. Cogan could have purchased the collection and sold it directly to a client. None of his published auctions or price lists from 1858-62 seem substantial enough to have Gilmore as their source. Indeed, the *only* collection crossing the auction block during that time that could have pretensions to a Gilmore provenance was that of William A. Lillindahl. His collection was dispersed in the two Strobbridge sales, mentioned earlier, on May 26-28, 1862 (realized \$2,241), and on December 15-17, 1863 (realized \$3,799).²⁰

We know that one coin from the 1862 Strobbridge sale, and two pieces from the 1863 auction, had Gilmore provenances. It is intriguing that Lots 1019-21 of the 1862 sale consisted of an 1836 half cent, an 1836 billion 2-cent pattern and an 1836 gold dollar pattern. We know that Adam Eckfeldt sent Gilmore examples of these coins at the end of 1836, but there is no way of determining whether these might be the identical coins. In any case, taken as a series, Lillindahl's patterns and proofs were not up to Gilmore's standard, and his gold and British series were very weak, so it seems unlikely that Robert Jr. was the primary source of his collection.

Robert III also could have sold the coins directly to a collector. The leading candidates would be Joseph Mickley, Matthew Stickney and John W. Kline. Mickley's and Stickney's collections were comprehensive enough to have had Gilmore as a source. The auction of Kline's collection (attributed by Attinelli to Kline's

numismatic "a.k.a.," A.C. Kline), by Moses Thomas & Sons of Philadelphia on June 12-13, 1855, was a landmark, the first public sale of American coins to break the \$2,000 mark. With its long runs of American gold, silver and copper coins, and strong Roman and English series, the Kline collection was the finest offered in America up to that time. Still, it was not nearly as encyclopedic in the U.S. series as that described by Gilmore in his previously quoted 1840 letter to Poinsett, and it was offered for sale before the most likely date for the breakup of Robert Jr.'s collection.

All of this, however, is ultimately speculation. Moreover, Des Forges' term "antique coins" is ambiguous; in the modern idiom, this would merely mean "old," but Des Forges probably was implying "classical," as in Greek and Roman. This might mean that Gilmore's American and European coins had been sold, leaving the ancients for Des Forges to buy and offer to Bishop Whittingham. Despite Des Forges' assertion that he had purchased the remainder of the Gilmore collection, we know of at least one exception—Robert Jr.'s Brasher doubloon was sold to dealer Lyman Low in 1886 by the heirs of Robert III's son Harry. In any case, it is certain that Attinelli was referring to Robert III when he mentioned the private sale, and it is highly likely that this sale took place in January and/or February 1861.

The Harry Gilmore Estate

HARRY GILMORE MAY have inherited more than a mere handful of Robert Jr.'s coins. The March 24, 1883, edition of *The [Baltimore] Sun* carried two notices on page 3 of auction sales conducted by the Baltimore firm of Wm. Seemuller & Co.

The first was an executor's sale of furniture, household effects and oil portraits belonging to the estate of the late Harry Gilmor, to be held at 43 Denmead Street at 10 a.m. on March 26, 1883. The second Seemuller sale was a collection of coins and paper money, to be sold the same day in two sessions at 3 and 7:30 p.m. at 11 Charles Street. This coin auction was the 19th conducted by Dr. George W. Massamore (1845-98). The coincidence of these sales is suggestive, but the auctions were held in different locations, and neither the newspaper ad nor the catalog of Massamore's 19th sale mention a Gilmor connection for the numismatic items.

The catalog of Massamore's 19th sale in the library of the American Numismatic Society, which carries a hand-corrected date of March 22, 1883, comprises three consignments. The first contains a run of large cents that could conceivably have a Gilmor provenance, for it embraces six 1793s, three 1794s and three 1799s. All are in low grade, however, and the rest of the consignment includes trivial and post-1848 material. The third consignment has respectable runs of low-grade large cents and half dollars, but also a large amount of fractional currency, which no self-respecting Confederate cavalryman would have owned.

This leaves as the best candidate the second consignment, which contains nice runs of colonial and Continental notes (which Robert Jr. collected), plus extensive pre-1848 foreign silver and a few Roman coins. If Harry Gilmor's estate was included in Massamore's 19th sale—a debatable point, at best—it most likely was the second consignment.

Des Forges did not stop chasing

the Gilmor collections after 1861. Besides Robert III, Gilmor had another nephew, William. Both Robert III and William received significant numbers of paintings from their uncle's art collection, and both collections were sold at public auction—Robert III's in 1875 and William's in 1863. No coins were offered in either sale, but in the auction of William's collection, Des Forges purchased three books: *Callo's Prints*, *Miscellanea Numismatica* (two volumes) and *Moore's Works*. *Tresor Numismatique* (16 volumes) was purchased by a Mr. Meredith (the Meredith and Gilmor families had long been friends).²¹ Robert Gilmor Jr. owned *Tresor Numismatique* as early as 1837, when he offered numbers "1-143" to a New York art dealer.

Did Bishop Whittingham purchase the Gilmor coins from Des Forges? If so, what became of the collection? In *American Numismatic Auctions*, Martin Gengerke notes that an "H. Whittingham" consigned to Lyman Low's Sale #15, held on May 9, 1887. Was "H. Whittingham" a transcription error? The Low catalog reveals a relatively pedestrian offering, highlighted by communion tokens, Betts medals and proclamation pieces, with virtually no ancients. Low added no details as to provenance.

In summary, Robert Gilmor Jr. passed his intact numismatic collection to his nephew, Robert III, who sold the bulk of it privately in early 1861. Remainders went to dealers W.H. Strobridge and John P. Des Forges, with a few heirloom coins retained by Robert III and eventually passed by inheritance to his son Harry.

Upon Harry's death, some of the heirloom coins may have been

sold in Dr. George W. Massamore's 19th sale, but Robert Jr.'s Brasher doubloon was sold by Harry's heirs to dealer Lyman Low. Ironically, of the hundreds of coins once comprising the cabinet of Robert Gilmor Jr., the Brasher doubloon is the only one we can trace with certainty to his ownership. (For a complete account of this coin's provenance, see Orosz's 1990 article.)

The Riddle Remains

ROBERT GILMOR JR. is one of the most important but least known 19th-century American numismatists. Vast gaps still remain in the history of his collection, foremost among them the missing 1849 Gibson & Company catalog; Gilmor's 1825 "Catalogue of Paintings"; and data on the purchaser(s) of the bulk of Gilmor's collection. We are hopeful such information may yet surface, but mindful that the story of Robert Gilmor Jr.'s numismatic activities can never be completely reconstructed. The coda of the 1990 article remains appropriate: "Gilmor's history, then, becomes mesmerizing as well as important, a riddle that will always fascinate because it will never be completely solved." •

Endnotes (Part 2)

1. In 1990 it was known that the Davis-Ten Eyck-Brand example of the fabled Brasher doubloon had come from Gilmor's cabinet, and three pieces mentioned in William Harvey Strobridge's March 19-21, 1878, catalog of the E.J. Snow Collection also could be pedigreed to "Gilmour" (as Strobridge referred to him): a pattern groat of Edward I (Lot 272), an Indian Peace medal of George II (Lot 490) and a religious medal depicting Christ crowned with thorns (Lot 494).

2. According to records compiled by J.N.T. Levick (1828-1908), Lot 524 was

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purchased by J.P. Leavitt, an early numismatist who today is quite obscure.

3. Lot 319 was purchased by "Watson"; Lot 719 went to "Nixon," who may have been the Honorable John T. Nixon, a U.S. District Judge and son-in-law of numismatist Lucius Quintus Cincinnatus Elmer.

4. Robert Gilmor Jr. Last Will and Testament. Wills, Book 22, FF.451-456, July 20, 1848. Register of Wills for Baltimore City.

5. Robert Gilmor Jr. [Robert Gilmor III] Last Will and Testament. Wills, Book 41, F.195ff., March 23, 1874. Register of Wills for Baltimore City.

6. Inventory of Robert Gilmor Jr.'s estate. Inventories, Book 60, F.420 and F.424. Register of Wills for Baltimore City.

7. Anna Wells Rutledge, "Robert Gilmor Jr., Baltimore Collector." *The Journal of the Walters Art Gallery* 12 (1949), p. 21.

8. Gibson & Co. Advertisement in *American & Commercial Daily Advertiser* [Baltimore], March 6-8, 1849, p. 3.

9. Rutledge, "Robert Gilmor, Jr." pp. 21, 35.

10. The authors would like to consult copies of these catalogs; if any reader knows of their whereabouts, please contact either of the authors in care of *The Numismatist*.

11. Robert Gilmor Jr. to Benjamin Chew Howard, January 13, 1848. Howard Papers MS. 469, Maryland Historical Society.

12. Robert Gilmor Jr. to Benjamin Silliman, September 25, 1848. Gratz Collection, Historical Society of Pennsylvania. (Gilmor's notice is no longer attached.)

13. Benjamin Silliman Sr. and Jr., and James D. Dana, eds. *The American Journal of Science and Arts*. 2nd Series, 6 (November 1848), p. 447.

14. *Ibid.*, pp. 447-48.

15. *Ibid.*, 7 (May 1849), pp. 142-43.

16. Robert Gilmor Jr. [III] to Benjamin Chew Howard, November 12, 1852. Howard Papers MS.469, Maryland Historical Society.

17. Thanks to David Hirt, we know who bought the three pieces in the Snow sale with Gilmor provenances. Lot 272, a pattern groat of Edward I (which, according to Stobridge, came from the legendary collection of Thomas Herbert [1656-1733], 8th Earl of Pembroke), must have been one of Gilmor's final numismatic purchases, for the Pembroke holdings were auctioned in London by Sotheby & Co., from July 31 to August 12, 1848. It was purchased by "King" for \$6. (This may have been Colin E. King of New York City. Unfortunately, no such piece appears in the sale of King's collection by S. Hudson and Henry Chapman on April 5, 1892.) Lot 490, an Indian Peace medal of George II, went to a minor dealer, John Igo of 256-58 N. Fifth St. in Philadelphia, for \$3.55. Lot 494, a religious medal, was knocked down for \$11 by a major dealer, Ed Frossard, who describes two pieces in the May 1878 issue of his house organ, *Numisma*, as among the highlights of the Snow Sale: "no. 272 Edward I, pattern groat, described as *very fine*, but only very fair, though extremely rare, \$6.00 . . . no. 494, Christ crowned with thorns, bust, etc., \$11.00." Frossard does not offer this medal in the fixed price section of *Numisma*, so presumably he bought it for a client. We have been unable to trace the three pieces beyond this point. Letter from David Hirt to Joel J. Orosz, June 19, 1990.

18. John P. Des Forges to Bishop William Rollinson Whittingham, March 1, 1861. Archives of the Episcopal Diocese of Maryland. We would like to thank Dr. F. Garner Ranney for bringing this material to our attention.

19. *Ibid.*, March 11, [1861].

20. It is important to note that the almost exponential growth of the numismatic hobby from 1852 to 1862 caused enormous inflation in prices of rare coins. Thus, Gilmor's collection, valued at \$1,100 in 1852, easily could have realized a total of \$6,040 at public auctions in 1862-63.

21. *Catalogue of the Very Valuable and Original Oil Paintings, being a portion of the*

collection of the late Robert Gilmore. Also, Marble Statuary, engravings, and rare works, to be sold by public auction, at the dwelling of Mr. William Gilmore . . . Baltimore: F.W. Bennett & Co., November 10, 1863.

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Lance Humphries holds a bachelor's degree in business administration from the College of William and Mary and a master's degree in art history from the University of Virginia. He is researching his dissertation, "Robert Gilmore Jr.: Baltimore Art Collector and Patron," toward completion of his doctoral degree at Virginia. **Joel J. Orosz** holds a bachelor's degree from Kalamazoo College and master's and doctoral degrees from Case Western Reserve University. A charter member of the Numismatic Bibliomania Society, he also served as editor of its journal, *THE ASYLUM*. His last article for *THE NUMISMATIST*, "The Mickley Countermark Mystery," appeared in the August 1995 issue.



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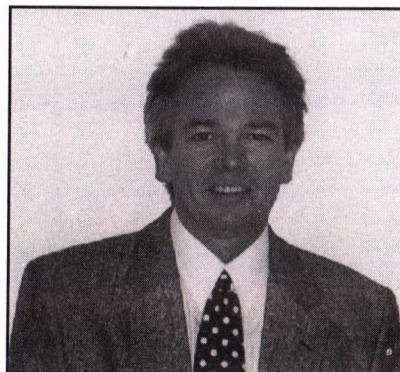


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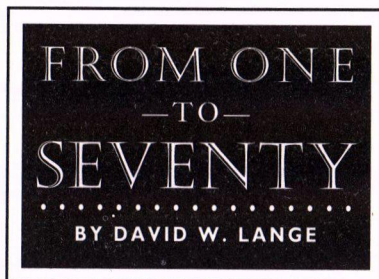
Grading Indian Head Quarter Eagles

ONE OF THE questions customers of Numismatic Guaranty Corporation (NGC) frequently ask is "Why don't you include all 20th-century gold coins in your Goldrush Service (this is one of NGC's coin submission options for grading selected U.S. gold and world coins)?" The answer lies in the greater difficulty of grading certain issues, even though the coins themselves may be quite common. For this reason, Coronet and Indian Head quarter eagles, as well as Indian Head half eagles, are specifically excluded.

These coin types are indeed difficult to grade, but I'll focus on the Indian Head quarter eagle alone for this installment. Seeking to achieve something novel in modern coinage, sculptor Bela Lyon Pratt set his design for this type below the coin's raised field. The resulting coins have no raised border. Their fields provide limited protection for the design, as well as a flat surface for stacking. The quarter eagle was coined in this manner from 1908 through 1915 and again from 1925 to 1929.

Though an interesting and attractive departure from the norm, these coins have become a real problem for collectors desiring Mint State examples. Without raised rims, there was nothing to prevent rubbing of the coins' fields and design elements. Thus, most surviving examples are not fully Mint State, even though they may have never actually circulated. With only one scarce issue in this short-lived series (1911-D, with 55,680 pieces coined), collectors typically seek only Mint State examples

when assembling a set. In fact, lesser-grade coins of most dates usually are valued at prices that reflect



their bullion content rather than actual collector demand.

The same problem that resulted in so many lightly worn quarter eagles makes the grading of Mint State coins somewhat challenging. When examining these coins, a grader has to look at the entire coin rather than focusing on known contact points. This is not to say a person shouldn't look at the entire coin when grading other types, but with Indian Head quarter eagles, abrasions and contact marks appear with equal frequency at any point on their surfaces.

Many show wear in the fields, while none is evident on the design elements. This is the exact opposite of conventional coins, and it takes a keen eye to discern the first signs of metal loss. Assessing the number and severity of contact marks also presents a grading challenge; these typically are scattered uniformly throughout the coin rather than being concentrated in specific, vulnerable areas.

All these factors result in a coin that is exceedingly difficult for inexperienced collectors to grade. Many have difficulty understanding why

NGC or another grading service ranks one coin MS-62 and another MS-63, when both appear quite similar to the untrained eye. This can be frustrating for collectors and dealers because there's a considerable difference in value between these grades.

Both the degree of difficulty in grading and the value at stake increase substantially above MS-63. Collectors who find these distinctions too subtle to detect without expert assistance may conclude that MS-60 through MS-62 Indian Head quarter eagles are satisfactory for their own sets. With a bit of practice, those conscious of quality will come to know the differences that distinguish one grade from another.

Since quarter eagles of this type were rarely used in daily commerce, most were coined toward the end of each calendar year simply to provide coins for holiday gift-giving. Nearly all were struck at the Philadelphia Mint to avoid the nuisance of sending dies to the branch mints. Only three dates—1911, 1914 and 1925—were coined at the Denver Mint; none were coined in New Orleans or San Francisco.

These facts have little to do with grading, but collectors seeking D-mint issues should hold out for examples that have distinct mintmarks. As the only feature higher than the coin's field (since the letter D was punched into the die), the mintmark was subject to abrasion and wear. •

ANA Collector Services acts as a submission center for Numismatic Guaranty Corporation (NGC). Look for submission forms in this issue, or contact ANA Collector Services toll-free at 800/467-5725.

ANA AUTHENTICATION BUREAU

BY J.P. MARTIN

A Deceptive Counterfeit 1799 Bust Dollar

The counterfeit 1799 Bust dollar discussed here first appeared in the marketplace about 1977. This struck copy apparently was produced in large quantities, since it has resurfaced with some regularity over the past two decades.

With its various die markers and uncharacteristic wire rim, this copy should not fool an experienced numismatist, despite its very acceptable detail and seemingly Extremely Fine condition. The counterfeit's artifi-



Genuine 1799 Bust dollar.

cially blackened recesses highlight the design and give the piece a very natural appearance. (Numerous castings and copies of the 1799 Bust dollar exist, but they primarily are of Asian origin and poor quality.)

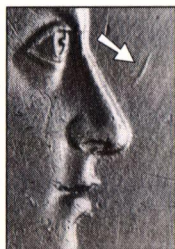
This deceptive counterfeit appears to have been struck from one-to-one transfer dies prepared from the Bolender 16 variety of 1799 Bust dollar. However, the coin does exhibit slight variations. For example, the edge has been entirely remanu-

factured and has a machined appearance. The presence of a partial wire rim indicates the piece was struck in a collar, not a common practice for the United States Mint until 1836.

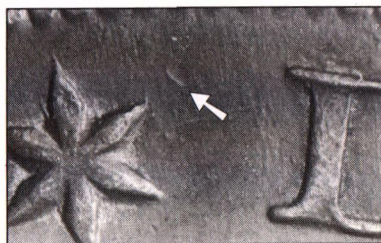
For a non-gold counterfeit, the weights and specifications of this piece are incredibly close to Mint tolerances. Without sophisticated instruments at his disposal, the inexperienced collector is discouraged from making such comparisons. •



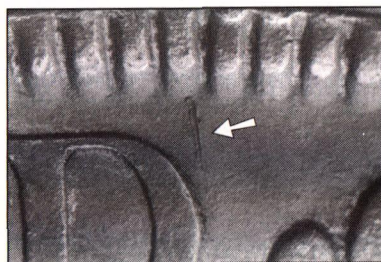
Counterfeit: Obverse displays large depression on R of LIBERTY.



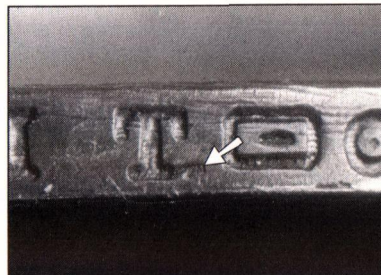
Counterfeit: Obverse displays raised metal to right of Miss Liberty's nose and chest.



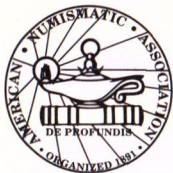
Counterfeit: Depression between star and L of LIBERTY on obverse.



Counterfeit: Repeating damage in field to right of D of UNITED on reverse.



Counterfeit: Depression to right of T of UNIT on edge.



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See worksheet on back)

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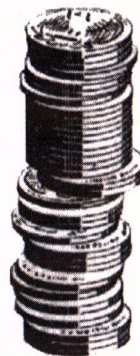


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AUCTION INSIGHTS BY BOB MERRILL

Did B. Max Mehl's Bidders Use a Grey Sheet?

Being an auctioneer seems easy enough. All you really have to do is count. I count all the time, especially when I get angry. (I count to 100, but the trouble is, I count by 50s.)

Back in the early '80s, we decided we would be our own auctioneers after the passing of George Bennett—a gentleman who personified someone who could do a 1,300-lot session without ever thinking of a restroom. Everyone has a style, and George was smooth as aged wine. He was courtly and never lost his cool. Besides, he looked just like Colonel Harlan P. Sanders of fried-chicken fame.

Currently, we use Mike Sherman, Sam Foose, Leo Frese and me. Mike has the stamina of a workhorse; he can go non-stop almost indefinitely. I know he does an excellent job because for every one complaint I get about him, I hear 10 compliments. Sam is our newest auctioneer and has established himself with a mistake-free presentation. Like Mike, he can do an entire session without difficulty and is able to maintain an excellent cadence. Leo usually works a session each sale and has an enduring delivery that is well received; he is quick and humorous. Leo doesn't have the stamina of Mike or Sam, but he is not their age either. I'm the closest to senility and can usually do about 10 lots before I have to sit back down.

Of course, we've tried several nameless auctioneers who didn't work out. One gentleman, still employed by Heritage, used to make his

increments go like this: "100, 120, 165, 195, 220," etc. Believe it or not, we used him only once. Still another wanna-be used to count backwards, as in: "I've got 150 now, now 160, now 140, now 130 . . ." If he were still calling, we presently would be on Lot 17 of the June 1988 Long Beach sale. One former Heritage employee, who still is in this industry, used to do fine for about five lots in a row. Then he would say something like: "I've got 1250, 1300, 1350 . . . Where was I? . . . Okay, let's reopen this . . ."

As an auctioneer, we see it all, because we are looking directly at the audience. Now, let's examine the "Julian Leidman School of Successful Auction Bidding." I've picked Julio because he is an auctioneer's dream; whether he has one bidder's number or a dozen (which he has had on numerous occasions).

Julian always sits in the front row. Why? Because he knows he is going to be a force and wants to be easily seen by the auctioneer. He bids with his hand midway across his chest to keep his bids confidential (even though Heritage Numismatic Auctions does not allow consignors to bid on their own lots from the floor—in order to protect real bidders like Julian from being artificially run up on a lot).

Julio doesn't stretch on lots. He has figured his bids before the session starts. If we are on Lot 93 and his top bid is \$2,800, that's it, period. If someone else bids \$2,900, fine. When Julian buys a lot, he yells out "202" or whatever number of his is applicable. He doesn't miss bids, because he is organized and confident. However, for every Julian, there is an equal number of bidders who flunked Bidding 101 at State U.

We have one very active bidder at

our sales who figures his bids *during* the sessions. He usually takes up three seats because he has every *Coin Dealer Newsletter* (CDN) publication spread out before him, a "Red Book," *Coin World* "Trends" and a girlie magazine for when he gets bored. "Gosh, Bob, I bid on the wrong Barber 25-cent piece last night. I misread the 'Quarterly.' And on that half eagle, I checked the NGC column instead of the page for raw coins. Was Lot 804 really a Type Three gold dollar? I thought it was a Type Two." Hey, to flip through all those world-class charts and graphs, centerfolds, etc., and determine a price in about 8 seconds sounds difficult to me, too. Julio's school gives this bidder an "F," as in "flunked."

Periodically a lot will open at about half of what it is worth. One gentleman, who rarely buys anything, always reacts very quickly by raising not one but both hands. (He must be a clerk in a convenience store on Saturday nights.) Of course, everyone else reacts too, and, as soon as the increment passes him, the hands go down even faster. Must not have been a touchdown, because the Leidman school grade is "I," as in "incomplete."

My personal favorite never bids until everyone else has finished—literally. If we are, say, in Denver, which is on Mountain Standard Time, then this bidder is on Pacific Standard Time. Many times I've heard Sherman say: "800, 850 . . . any further advance? . . . Going once, twice, and . . . Whoa, there's 900." Great bidding—about as effective as Prairie View A & M's football team. The only way to get this bidder to respond is to periodically cut him off. That means the lot sells for \$850 to someone else. This gentleman then tends to awaken, for awhile any-

how. The Julio score is a "D," as in "Daylight Savings Time" (instead of Standard Time).

Still another bidder uses a pencil in his right hand in front of his chest. This would be fine except he sits in the last row of the auction room. I can't hear anything from that distance, much less see that far. No wonder he is always telling us that we miss his bids. This gentleman earns a "C" as in "confidential."

At every auction, I hear, "If I'd have known that Lot X was only going to bring Y, I'd have bid Z." Amazing, but this person was in the room at the time. Further investigation reveals that he usually wants to pay \$400, could have paid \$600 and would have paid \$800. Trouble is, this person gets too caught up in thinking about \$400, so he just misses the lot when it sells for \$550. Put this student in the "incomplete" section.

To graduate from the Julian Leidman School of Successful Auction Bidding, you have to do the following: examine the lots at your leisure, taking as much time as necessary; figure your bids *before* the session, determine a number and stick to it; bid discreetly, yet obviously, to the auctioneer; and, above all else, have the confidence and organization to do all of the above. If you can do this, you are entitled to a second helping of our latest ethnic dish that we shall be serving at our next auction—fried javelina. Just don't let Jim Halperin break in line; it's his favorite food. •

Bob Merrill has been auction director for Heritage Numismatic Auctions in Dallas, Texas, since 1976. Previously, he taught history at a Dallas Junior College. Heritage has been selected as the official auctioneer for ANA anniversary conventions through 1999.

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CURATOR'S CORNER
.....
BY ROBERT W. HOGE

A Penny of Berwick-upon-Tweed

As the ANA Museum's small collection of medieval coins continues to grow, it is not surprising that individual donations fill significant voids, becoming the only representatives of entire groups of coinage lacking in the cabinet. One such example is a penny of Edward I (1272-1307), from the mint of Berwick-upon-Tweed (also frequently designated "Berwick-on-Tweed"), donated by Colorado dealer Art Jorgensen. Not only is it one of the few examples of the famous medieval English "sterlings" in the collection, it also is the only specimen from this particularly interesting mint town.

The Tweed flows eastward through the "Border Country," celebrated in Scottish minstrelsy, to a point 17 miles from the coast, where it forms the northern boundary with Northumberlandshire, England. Its last two miles lie completely within English territory. Once part of the old Anglo-Saxon Kingdom of Northumbria, the region of Berwickshire was annexed to Scotland in 1018, with control fluctuating between the two countries thereafter. The Tweed was made the boundary between England and Scotland in the 12th century, and Berwick, the chief town and principal port for the district, became politically important.

Situated at the mouth of the Tweed, Berwick was besieged and taken by the English in 1296 during Edward I's attempt to conquer the Scots under William Wallace and Robert the Bruce (an episode in his-

tory brought to the attention of today's public by the recent feature film *Braveheart*). With the exception of its castle citadel, the Scots retook the town in 1297, only to lose it again the following year. Thereafter, it remained a border outpost and bone of contention between the kingdoms until it finally was ceded to England in 1482.

Altogether, the town changed hands 13 times, and there is little wonder that in certain proclamations, even today, Berwick and its environs are mentioned, like Wales, as a separate entity within the United Kingdom. It is one of the few towns in the British Isles still fully girdled by its medieval fortifications (constructed by Edward I, repaired by Elizabeth I).

Berwick struck coinage as the northernmost of the Plantagenet mint towns. Isolated from the mainstream, its issues routinely exhibited local peculiarities. Berwick's were the only coins in the "English" series for which the punches and dies were prepared locally rather than in London. They were undoubtedly regarded as a Scottish coinage, just as the contemporary Anglo-Gallic issues were intended to be French. Within the extensive corpus of coinage struck by Edward I and his successors (Edward II, 1307-27; and Edward III, 1327-77), Berwick issues stand apart from the minute classification system laboriously established over the years and set forth by the Fox brothers.

The Berwick sterlings were carefully analyzed by the great British numismatist Christopher E. Blunt (brother of Anthony Blunt, the Queen's renowned art historian who sadly is recalled today as a famous communist "mole"), who determined the basic pattern of issues, ex-



A silver penny of Edward I from the mint of Berwick, dating from 1300-10 (ANA Museum Accession No. 1994.65.6), weighs .898g, and has a diameter of 17.7mm and axis of about 100°.

cept for some remaining, unexplained anomalies. Actual documentary evidence for the mint at Berwick-upon-Tweed does not date before 1310, but Blunt demonstrated that it seems likely Edward commenced minting shortly after the capture of the town. Blunt believed that some of the Edwardian coins also were struck when the mint was under Scottish control.

Because of its condition, the ANA Museum's Berwick penny is difficult to fully classify. Well worn, the coin also has been clipped to an extent that would have prohibited its circulation as legal tender in England (i.e., it is missing three of the four terminal portions of the long cross on its reverse), so not all of its letter forms are discernible.

The legends seemingly can be best

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reconstructed as +[EDWA]RAN-GLDNSHYB (with a broken right foot on the "R" and Roman "Ns") and VILL ABE R[EV] VICI (with Roman "E"). What can be seen of the letter features, in combination with other stylistic considerations, probably refer the coin to Blunt's Class IVc., with a suggested date of 1300-10—a fairly plentiful issue representing Berwick's participation in the large-scale English recoinage ascribed to that period. Distinctive indications of this issue are a pellet near the point of the bust truncation on the obverse and exaggerated serifs on the "V" letter punches—aspects uncertain on this specimen.

One might well make the observation that this piece is simply a characteristic, although not uninteresting, coin of the British Middle Ages. Perhaps its less-than-high value or lesser moment will cause some to question why I might have chosen it to highlight in the column, where I try to call our members' attention to some of the Museum's various acquisitions. Fair enough (albeit no one has yet asked me why any particular item was or was not featured here). The ANA's collections are so broad and so fascinating that I have no lack of appropriate subject matter.

Now it happens that some of my ancestors, Scottish borderers, held land near the banks of the Tweed, where they dwelled from at least the early 12th century. They were involved with the episodes of intermittent warfare with the English, with some one or other of them, it would seem, known to have laid down his life in nearly every major battle from Bannockburn (1314) to Flodden Field (1513). The money they used—gained, lost, stole, spent, paid out in taxes or fees, donated to the

neighboring great Abbey of Melrose located nearby in the valley of the Tweed—would very likely have been in the form of Berwick coins.

The perception of immediacy that numismatics can evoke from the past is one of the primary reasons people love to collect and study old money. This is why we should not fail to appreciate coins that show considerable evidence of having served their purpose—the more circulated they appear to be, the greater the chance that one of our forebears may actually have handled them!

Nostalgia aside, as long as a coin can be adequately attributed through research, it always can be significant for our historical and archaeological understanding of a given time and place. Thus, any kind of worthwhile donation to the Museum can become a stepping stone to another world, the start of a virtual adventure in time-travel, if you will.

For more information about English coinage of this period, consult the following: *British Numismatic Journal*, "Numismatic History of the Reigns of Edward I., II., and III." by H.B. Earle Fox and J. Shirley-Fox; "The Mint of Berwick-on-Tweed" by Christopher E. Blunt, *Numismatic Chronical*, Fifth Ser., Vol. XI; or *English Hammered Coinage*, Vol. 2 by J.J. North.

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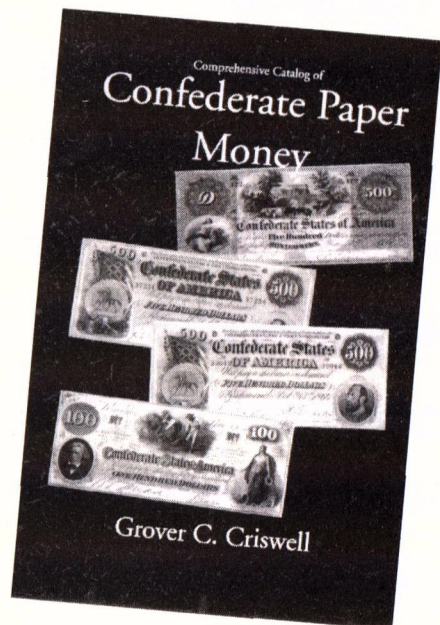
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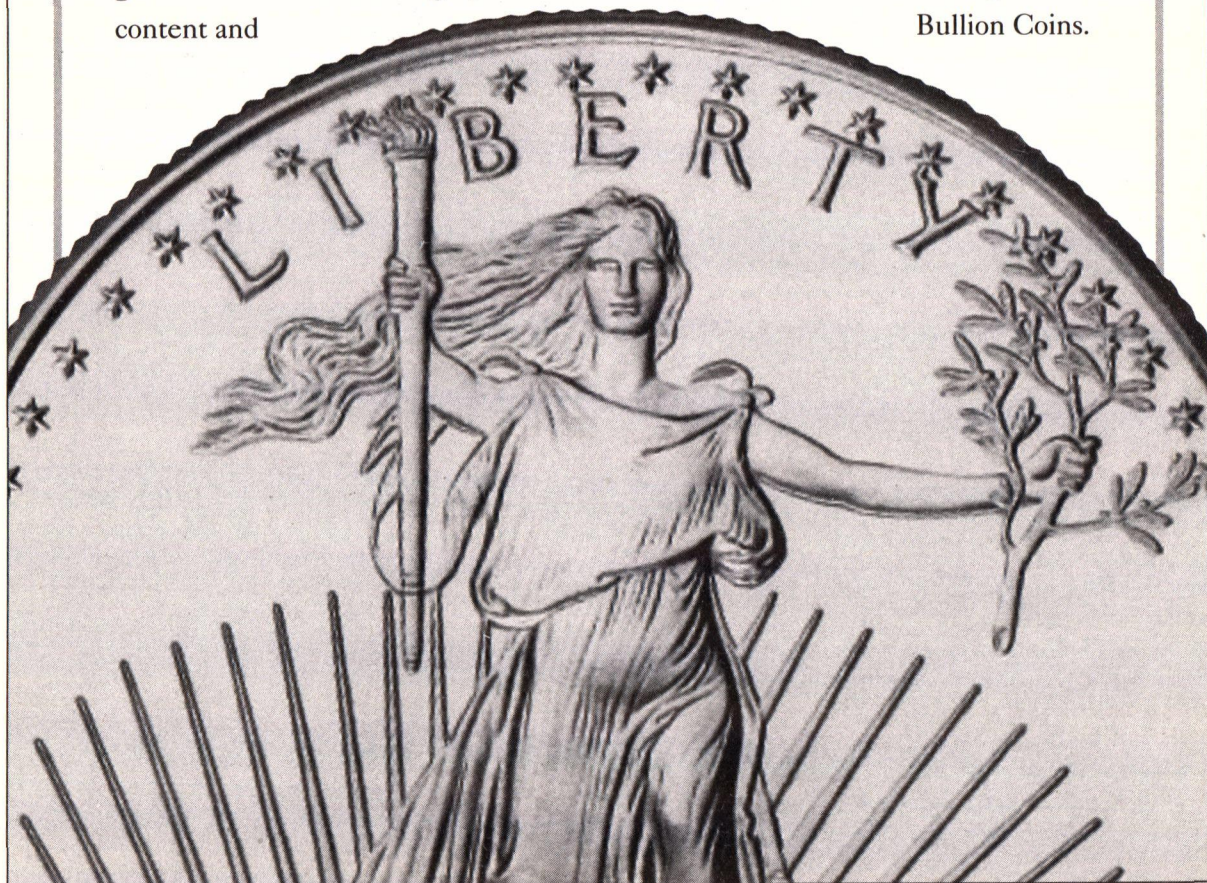
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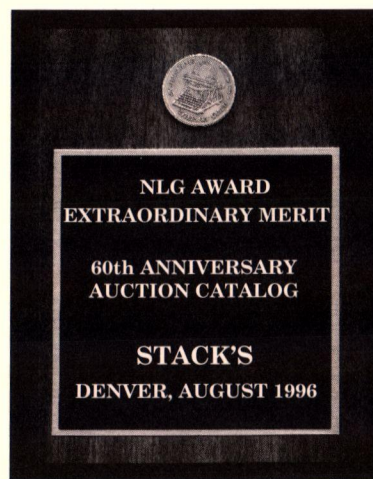
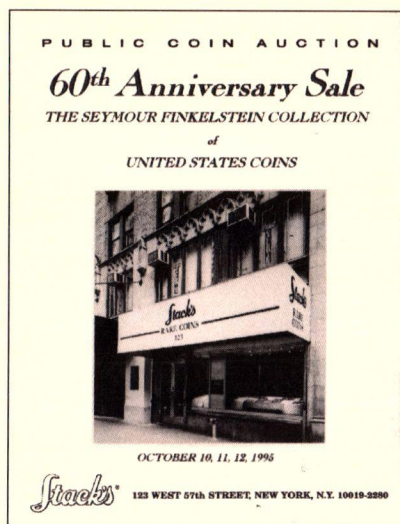
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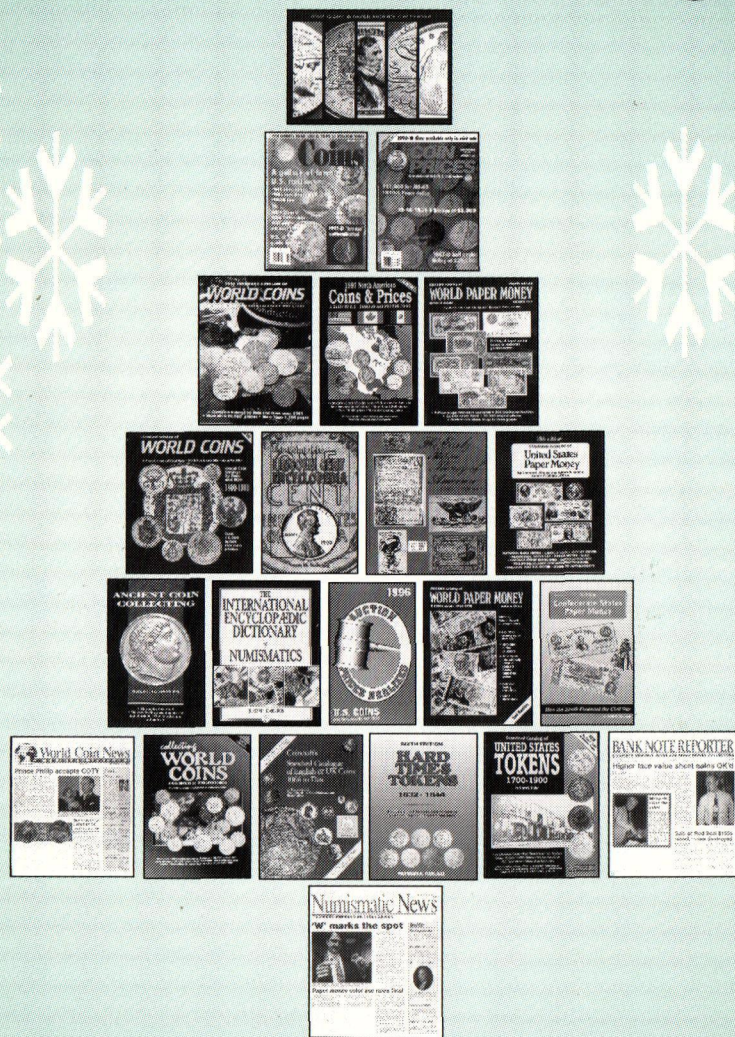
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